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Nov. 22, 1767, Andreas Hofer was born. "Hofer was in his forty-first year when the insurrection first broke out in the Tyrol. Though his make was herculean, in his manner of holding himself he stooped considerably; and, as is usual with those who are in the habit of ascending mountains with heavy burdens, his ordinary walk was slow and his knees bent. . . . His education was somewhat superior to the generality of country folk, and from his duties as the master of a public house, and the traffic he carried on, he had acquired some knowledge of the Italian language, which he spoke with tolerable fluency, though in the worst Venetian dialect. . . . In his disposition, he was a phlegmatic, fond of his ease and comfort, an enemy to everything new and precipitate, and only to be roused when his respect for old-established privileges and customs, for the religions which he professed or the country which he belonged to, excited him to action. He was slow in decision and in transacting business, confined in his information and rather confused in his projects; credulous, as most of his countrymen are, and accessible to flattery, however gross; his head, indeed, was not strong enough to bear his unexpected elevation to a degree of reputation to which his personal qualities gave him no pretensions. It was easy to urge him to severe measures, but the natural mildness and pliancy of his disposition hindered their completion, and it was impossible to hear unmoved the natural and unaffected tone in which he expressed himself when his feelings of national pride or patriotism were excited. He was quite free from dissimulation of every kind. The last speaker generally succeeded in convincing him." [Geschichte A. Hofer.

"In personal courage Hofer was certainly not deficient; it was manifest on many occasions, and more especially in the last act of his life. . . . It will probably be asked how, with these defects, Hofer was enabled to act the conspicuous part which he confessedly did, and to obtain so completely the confidence of his countrymen. There was, in the first place, a degree of honesty in his character, a total absence of all considerations of personal interest, which could not fail of attaching to him the affections of his followers; to which must be added a certain reliance on his military skill, produced by his early success against the Bavarians, and by the oracular tone and manner in which he is said to have delivered his orders and opinions. All this, however, will not be sufficient to account for the popularity which his name acquired; and we must look for it in the

circumstance of his being one of the chief channels of communication between the Tyrolese and the court of Vienna." [Quarterly Review, 1817.



**HOFER,**

**THE TELL OF THE TYROL.**

**A GRAND HISTORICAL OPERA**

**ADAPTED FROM THE  
GRAND OPERA OF**

**GUILLAUME TELL,**

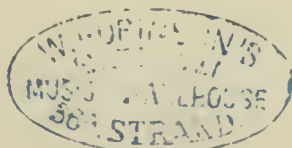
**By  
ROSSINI.**

Ent. Sta. Hall.

Price 2.2.0.

LONDON.

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# OVERTURE.

1

Metronome  $\text{♩} = 54.$

*Andante.*

*p cres:* *pp* *Ped:* *Ped:*

*pp* *cres:*

*cres:* *pp* *con espres:*

*Ped:* *pp*

*pp* *con esp:* *rf*

*cres:*

*Both Ped:* *sempre dim:*

9461



*p* *Ped:*

*pp* *Sotto voce.* *Ped:* *pp*

*Ped:*

*grva* *\* p* *Sotto voce. P. d:* *\**

*Ped:* *cres:* *p*

*pp* *Ped:* *\** *Ped:* *p*

*Ped:* *\** *Ped:* *\** *Ped:* *\** *cres:*



*cres:* *rf*

*ff* *Ped:* *\* Ped:* *Ped:* *\* Ped:*

*Ped:* *\* Ped:* *\* Ped:* *\* Ped:*

*gva*

*Ped:* *\* Ped:* *\* Ped:* *\* Ped:*

*Ped:* *\* Ped:* *\* Ped:* *\* Ped:*

*Ped:* *\* Ped:* *\* Ped:* *\* Ped:*

*f* *f* *f* *f* *f* *f* *f* *f*

*rf* *rf* *rf* *rf* *rf* *rf* *rf* *rf* *ff* *Ped:*



Musical score for piano, featuring seven systems of staves. The notation includes various dynamics, articulations, and performance instructions.

**System 1:** Treble and Bass staves. Dynamics: *p*, *Ped:*, *\* Smorz:*, *f*.

**System 2:** Treble and Bass staves. Dynamics: *\* p*, *cres:*, *f*, *Ped:*.

**System 3:** Treble and Bass staves. Dynamics: *\* p Smorz:*, *Ped:*, *cres:*, *\* f*.

**System 4:** Treble and Bass staves. Dynamics: *Ped:*, *cres:*, *rf*, *p*.

**System 5:** Treble and Bass staves. Dynamics: *p*, *pp*, *Ped:*, *\* pp*.

**System 6:** Treble and Bass staves. Dynamics: *sempre dim:*, *p*, *pp*, *Ped:*, *\* pp*.

**System 7:** Treble and Bass staves. Dynamics: *pp*, *Ped:*, *\* pp Fl:*.



Andante  $\text{♩} = 76$ .

5

Corno Inglese.

The musical score is written for English Horn (Corno Inglese) and piano accompaniment. The tempo is Andante, with a metronome marking of 76 quarter notes per minute. The key signature has one sharp (F#). The time signature is 3/8. The score consists of seven systems, each with a grand staff (treble and bass clef). The English Horn part is marked with dynamics *p*, *mf*, *rf*, *p*, *p*, *rf*, and *pp*. The piano accompaniment features various textures, including chords, arpeggios, and triplets. The score includes performance instructions such as *dol: semplice.*, *cres:*, *dim: ritard:*, and *Ped:*. The piece concludes with a double bar line and a key signature change to two sharps (D major).



63

*All? Vivace. ♩ = 152.**Ped:*

First system of musical notation. The piano part is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The corni part is in the same key and time, with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte). The word *Trombe.* is written above the piano part. The word *Corni.* is written below the corni part. The word *gves* is written above the piano part.

Second system of musical notation. The piano part continues with a melody in the right hand and a bass line in the left hand. The corni part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *f* (forte). The word *Ped:* is written above the piano part. The word *gves* is written above the piano part.

Third system of musical notation. The piano part continues with a melody in the right hand and a bass line in the left hand. The corni part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano). The word *Ped:* is written above the piano part.

Fourth system of musical notation. The piano part continues with a melody in the right hand and a bass line in the left hand. The corni part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo). The word *Ped:* is written above the piano part. The word *gves* is written above the piano part.

Fifth system of musical notation. The piano part continues with a melody in the right hand and a bass line in the left hand. The corni part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo). The word *Ped:* is written above the piano part. The word *gves* is written above the piano part.

Sixth system of musical notation. The piano part continues with a melody in the right hand and a bass line in the left hand. The corni part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). The word *Ped:* is written above the piano part. The word *gves* is written above the piano part.

Seventh system of musical notation. The piano part continues with a melody in the right hand and a bass line in the left hand. The corni part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). The word *Ped:* is written above the piano part. The word *gves* is written above the piano part.



7

*ff* *p*

*gva* *f* *ff*

*sempre ff*

*f* *sf*

*p*

*pp*



This page of musical notation consists of seven systems of grand staves. The notation is written in a key with three sharps (F#, C#, G#). The first system includes a *cres:* marking. The second system begins with a *ff* dynamic. The fourth system includes a *ff cres:* marking. The sixth system includes a *p Ped:* marking. The seventh system includes a *pp* marking and a *cres:* marking. The notation is dense, with many sixteenth and thirty-second notes, and various rests. The page number 9461 is at the bottom.



This page of musical notation is for a piano, featuring eight systems of staves. Each system consists of a grand staff with a treble and bass clef. The music is characterized by dense, complex chords and arpeggiated textures. Dynamic markings include *ff* (fortissimo), *f* (forte), *rf* (ritardando forte), and *Ped: p* (pedal piano). Pedal markings (*Ped:*) are frequently used, often with asterisks (\*) indicating specific pedal points or changes. The notation includes many beamed sixteenth and thirty-second notes, creating a rapid, flowing texture. The key signature has two sharps (F# and C#). The page number 9 is in the top right corner.



*rf* *rf* *ff* *Ped:* \* *ff* *Ped:*

\* *ff* *Ped:* \* *ff* *Ped:* \* *ff* *Ped:*

\* *ff* *piu mosso.*

*p* *ff* 1 *Ped:* \* *ff*

*Ped:* *ff*

*Ped:* \* *Ped:* \*



**FAIR AS A BRIDE ,**  
*Opening Chorus of Tyrolese Peasants.*  
*Sung in the*  
**Historical Opera**  
*OF*  
**GUILLAUME TELL ,**  
*Theatre Royal, at the*  
*Duray Lane.*  
**The Poetry by I.R. PLANCHÉ ,**  
*Composed by*  
**ROSSINI .**  
*Arranged & Adapted for the English Stage .*  
*BY*  
**HENRY R. BISHOP .**

Ent. Sta. Hall .

Pr. 2/-

D'ALMAINE & C<sup>o</sup> SOHO SQUARE, LONDON .

$\text{♩} = 104.$

*ANDANTE*

*CRAZIOSO.*

*pp*

*\**

*CURTAIN RISES.*

*gru*

*loco*

*ff*



*sf* *p* *pp* *ff* *sf*

*p* *pp* *ff* *pp*

*dot.*

Violone:

SOPRANO 1.

SOPRANO 2.

TENORI.

BASSO.

Fair as a bride the morn is wa - - king Sheeted with gold..... the

Fair as a bride the morn is wa - - king Sheeted with gold the

Fair as a bride the morn is wa - - king Sheeted with gold the

Fair as a bride the morn is wa - - king Sheeted with gold the

*gva*



Gla - - cier glows Deep in the vale sweet music making, Re -

Gla - - cier glows Deep in the vale sweet mu - sic making, Re -

Gla - - cier glows Deep in the vale sweet mu - sic making, Re -

Gla - - cier glows Re -

joi - cing the bright ri - ver flows. Deep in the vale sweet mu - sic making, Re - joi - cing the

- joi - cing the bright ri - ver flows. Deep in the vale sweet mu - sic making, Re - joi - cing the

- joi - cing the bright ri - ver flows. Deep in the vale sweet mu - sic making, Re - joi - cing the

joi - cing the bright ri - ver flows Deep in the vale sweet mu - sic making, Re - joi - cing the

bright ri - ver flows. Sor - row for - get - ting,

bright ri - ver flows. Sor - row for - get - ting,

bright ri - ver flows. Sor - row for - get - ting,

bright ri - ver flows. Sor - row for - get - ting.



La\_bor for - sa - - - - king Snatch we to day

La\_bor for - sa - - - - king Snatch we to day

La\_bor for - sa - - - - king Snatch we to day

La\_bor for - sa - - - - king

Joy and re - pose ..... Fair as a

Joy and re - pose Fair as a

Joy and re - pose Fair as a

Snatch we to day ..... Joy and re - pose Fair as a

bride the morn is wa - - king, Sheeted with gold the gla - - cier

bride the morn is wa - - king, Sheeted with gold the gla - - cier

bride the morn is wa - - king, Sheeted with gold the gla - - cier

bride the morn is wa - - king, Sheeted with gold the gla - - cier

*cresc* *loco* *f*



glows Sor-row for-get-ting, La-bor for-sa-king Snatch we to

glows Sor-row for-get-ting, La-bor for-sa-king Snatch we to

glows Sor-row for-get-ting, La-bor for-sa-king Snatch we to

glows Sor-row for-get-ting, La-bor for-sa-king Snatch we to

day Joy and re-pose Sor-row for-get-ting, La-bor for-

day Joy and re-pose Sor-row for-get-ting, La-bor for-

day Joy and re-pose Sor-row for-get-ting, La-bor for-

day Joy and re-pose Sor-row for-get-ting, La-bor for-

-sa-king, Snatch we to day Joy and re-pose Snatch we to

-sa-king, Snatch we to day Joy and re-pose Snatch we to

-sa-king, Snatch we to day Joy and re-pose Snatch we to

-sa-king, Snatch we to day Joy and re-pose Snatch we to

Fir as a bride (HOFER.) 007.



day ..... Joy re - pose Snatch we to day .....

day ..... Joy and re - pose Snatch we to day .....

day ..... Joy and re - pose Snatch we to day .....

day ..... Joy and re - pose Snatch we to day .....

*gva*

Joy and re - pose .....

Joy and re - pose .....

Joy and re - pose .....

Joy and re - pose .....

*loco* *gva* *rall?* *pp*



(17)  
THE STREAM IS SOFTLY FLOWING  
Quartetto,

Sung by

MISS BETTS, MISS POOLE,

MR ALLEN & MR BRAHAM,

in the Grand Opera of

Guillaume Tell,

at the

Theatre Royal, Drury Lane.

Composed by

ROSSINI, Arranged & Adapted for the English Stage, by H.R. BISHOP.

Ent. Sta. Hall.

D'ALMAINE & CO SOHO SQUARE, LONDON.

Pr. 2/-

WALTER.

♩ = 112.

ANDANTE LIVO.

Harp:

The stream is soft - ly

flow - ing, The breeze is gent - ly blow - - - ing; In my bark lightly

la - - den, There is room... sweet for thee.

There is room sweet for thee.



There is room sweet for thee. E'en now the shore 'tis leav -- ing The

Sil -- ver wa -- ters cleav -- ing; Then haste, a board, gentle Maid -- en, haste a --

board, ..... haste a board, Love, to me. Haste a board, Love, to

me. Haste a board, .... Love, to me! They cast ..... aside their

sad -- ness They can sing ..... strains of glad -- ness! When their wrongs, ..... should to

*ff* *p* *mf* *p* *pp* *8* *8* *8* *8*

*Flauto* *HOFER. (aside.)*



mad - ness Goad each pa - - - - - triot soul! Thus their chains tame - ly

wear - ing! Their yoke shameful - ly bear - ing! While Li - - - - - berty des -

- pair - ing: Weep - eth, weepeth her lost ..... Ty - rol! Come, fair - er than the

*WALTER.*

*rallendo* *a tempo*

*colla voce* *a tempo*

BERTHA.

Ah! Maid - en too be - lieving,

Trust not the wave de -

JOSEPHINE.

Ah! Maid - en too be - lieving,

Trust not the wave de -

WALTER.

morning,

My

lone - ly deck a - - - dorn -

HOFFER.

Thus their chains tame - ly wear - - - - -

*f* *p*



-ceiv - - ing! Though gently now ..... 'tis heaving, A storm may brooding  
 -ceiv - - ing! Though gently now ..... 'tis heaving, A storm may brooding  
 -ing, If the world ..... Love thou fear - - est Where so safe ..... can'st thou  
 -ing, their yoke shamefully bear - - - -

*pp*

be! A storm may brooding be! A storm may brooding  
 be! A storm may brooding be! A storm may brooding  
 be? Where so safe can'st thou be? Where so safe can'st thou  
 -ing While Li - - ber - ty despair - - - - ing Weep - - eth her lost Ty -

*p*



be! And of Love ..... fair\_er seem \_ \_ \_ ing,

be! And of Love fair\_er seem \_ \_ \_ ing,

be? No eye ..... can there ..... sur \_ \_ \_ vey ..... us, No

\_ rol! While Li \_ \_ ber\_ty

*f* *p*

But with more ..... perils teem \_ \_ ing,

But with more perils teem \_ \_ ing, *animato.*

bab \_ \_ \_ bling tongue..... be \_ \_ tray..... us, Then haste aboard my

des \_ \_ \_ pair \_ \_ \_ ing, While Li \_ \_ ber\_ty des \_

*f*



Be\_ware, or from thy dream -- ing A\_wake, too late to

Be\_ware, or from thy dream -- ing A\_wake, too late to

dear \_ \_ \_ \_ \_ est haste a \_ board ..... haste aboard, Love, to

pair \_ \_ \_ \_ \_ ing Weep \_ \_ \_ \_ \_ eth her lost Ty \_ \_

*p* *ff* *p*

flee! A \_ \_ wake, too late to flee! A \_ \_

flee! A \_ \_ wake, too late to flee! A \_ \_

me. Haste a\_board, Love, to me!

rol! While Li \_ \_ \_ ber \_ ty des \_ pair \_ \_ \_ \_ \_ ing ..... Weep \_ \_ \_

*dot.* *pp*



*f*

-wake too late to flee! A\_wake ..... too late to

-wake too late to flee! A\_wake ..... too late to

Haste a-board Love to me! Haste a-board, Love, to

-eth her lost Ty- - rol! her lost Ty-

*ff*

*a tempo*

flee! A\_wake, too late to flee!

flee! A\_wake, too late to flee!

me! Haste a-board, Love, to me!

- rol! her Ty-rol!

*pp* *ff* *ff* *ff* *Fine*

*a tempo*



FROM THE HILLS TO THE VALLEY,  
 Quintetto & Chorus,  
 in the Grand Historical Opera of  
 HOFER, THE TELL OF THE TYROL,  
 Composed by  
 ROSSINI, adapted for the English Stage by HENRY R. BISHOP.

Pr. 5/-

*Ardantino.* (3<sup>d</sup> Horn.) (4<sup>th</sup> Horn.) (3<sup>d</sup> Horn.) (4<sup>th</sup> Horn.)  
 mf pp f pp  
 Corni (at distance) behind the Scenes.

(1<sup>st</sup> Horn.) (2<sup>d</sup> Horn.) (3<sup>d</sup> Horn.)  
 mf Allegretto. pp mf

(4<sup>th</sup> Horn.) (1<sup>st</sup> & 2<sup>d</sup>)  
 pp f

All? Vivace. ♩ = 152.  
 (3<sup>d</sup> & 4<sup>th</sup>) Orchestra.  
 f p

p

f p



*Herese &  
Mária col  
Soprani.*

*Alto e  
Tenore.*

*Basso.*

*PIANO-*

*FORTE.*

From the hills - - - - to the val - - - -

From the hills - - - - to the val - - - -

From the hills - - - - to the val - - - -

ley Come the herds at the call, A - round us soon will

ley Come the herds at the call, A - round us soon will

ley Come the herds at the call, A - round us soon will

ral - ly Our mountain brothers all. Our mountain brothers all. Our

ral - ly Our mountain brothers all. Our mountain brothers all. Our

ral - ly Our mountain brothers all. Our



mountain brothers all. To the Bri - - - dal re -

mountain brothers all. To the Bri - - - dal re -

mountain brothers all. To the Bri - - - dal re -

pair - - - ing - Their fes - - - tal ha - - - bits wearing Our

pair - - - ing - Their fes - - - tal ha - - - bits wearing Our

pair - - - ing - Their fes - - - tal ha - - - bits wearing Our

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

sim - ple plea - sure sha - ring, Till en - vious night shall fall!



*Therese* *ff* She comes! the bride of Wal - - - ter The Rose of the

*Maria* *ff* She comes! the bride of Wal - - - ter The Rose of the

*Walter* *ff* She comes! She comes she comes - - - The Rose of the

*Stellieb & Werner.* *ff* She comes! the bride of Wal - - - ter The Rose of the

*Hofer & Albert.* *ff* She comes! the bride of Wal - - - ter The Rose of the

*Soprani* *ff* She comes! the bride of Wal - - - ter The Rose of the

*Alti.* *ff* She comes! the bride of Wal - - - ter The Rose of the

*Tenori.* *ff* She comes! the bride of Wal - - - ter The Rose of the

*Bassi.* *ff* She comes! the bride of Wal - - - ter The Rose of the

*PIANO-FORTE.* *Cres.* *ff* She comes! the bride of Wal - - - ter The Rose of the

*Pas - seyn - thal! She comes she comes she comes - - - The*

*Pas - seyn - thal! She comes she comes she comes - - - The*

*Pas - seyn - thal! She comes she comes she comes - - - The*

*Pas - seyn - thal! She comes she comes she comes - - - The*

*Pas - seyn - thal! She comes she comes she comes - - - The*

*Pas - seyn - thal! She comes she comes she comes - - - The*

*Pas - seyn - thal! She comes she comes she comes - - - The*

*Pas - seyn - thal! She comes she comes she comes - - - The*

*Pas - seyn - thal! She comes she comes she comes - - - The*

*Pas - seyn - thal! She comes she comes she comes - - - The*



Rose of the Passeyne - - - - - thal! She comes, she comes she

Rose of the Passeyne - - - - - thal! She comes, she comes she

Rose of the Passeyne - - - - - thal! She comes, she comes she

Rose of the Passeyne - - - - - thal! She comes, she comes she

Rose of the Passeyne - - - - - thal! She comes, she comes she

Rose of the Passeyne - - - - - thal! She comes, she comes she

Rose of the Passeyne - - - - - thal! She comes, she comes she

Rose of the Passeyne - - - - - thal! She comes, she comes she

comes - - - - - The Rose of the Passeyne - - - - - thal!

comes - - - - - The Rose of the Passeyne - - - - - thal!

comes - - - - - The Rose of the Passeyne - - - - - thal!

comes - - - - - The Rose of the Passeyne - - - - - thal!

comes - - - - - The Rose of the Passeyne - - - - - thal!

comes - - - - - The Rose of the Passeyne - - - - - thal!

comes - - - - - The Rose of the Passeyne - - - - - thal!

comes - - - - - The Rose of the Passeyne - - - - - thal!

*p*



pp

pp

$\text{♩} = 69.$  *Hofer.*

*MAESTOSO.* Shout on! the wreck . . . . . of Freedom

*Piano* *ff* *pp*

*Forte*

hail - ing! Go drown . . . . . in loud re-vels her

*ff* *pp*

wailing. And dance like wil- - ling slaves the

*pp*

while, To the clank of your fet - - - ters

*ff* *ff*

From the hills (Hofer)



*Bertha.* *Dolce.* A Sisters joy their hearts par -

*Josephine.* *Dolce.* A Sisters joy their hearts par -

*Hofner.* vile!

*PIANO -* *dolce*

*FORTE.*

ta - - - king, Their nup - tial song the e - - - choes

ta - - - king, Their nup - tial song the e - - - choes

wa - - - king kind - ly they the rap - - - ture

wa - - - king let us pay the tri - - - bute

view Of the young the fond and the

due To the young the fond and the



Bertha  
true.

Josephine  
true:

Walter & Gottlieb.  
*f* let us pay the tri - - - bute

Hofer & Albert.  
*f* O hear them pay the tri - - - bute

Therese & Maria col Soprani.  
*f* let us pay the tri - - - bute

Alto.  
*f* O let us pay the tri - - - bute

Werner col Tenore.  
*f* let us pay the tri - - - bute

Basso.  
*f* O let us pay the tri - - - bute

PIANO FORTE.  
*ff* O let us pay the tri - - - bute

[illegible]



*Sotto voce*

How kind - ly they the rap - - - - - ture

*Sotto voce*

O let us pay the tri - - - - - bute

*Solo Walter*

true - - - - - O hear them pay the tri - - - - - bute

true - - - - - O hear them pay the tri - - - - - bute

true - - - - -

true - - - - -

true - - - - -

true - - - - -

view To the young the fond and the

due To the young the fair and the

due To the young the fair and the

due To the young the fair and the



true                      How kind - ly they the rap - - ture  
 true                      O let us pay the tri - - bute  
 true                      O let us pay the tri - - bute  
 true                      O hear them pay the tri - - bute

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair having lyrics and the second pair having lyrics. The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is common time (C).

view                      *Dolce.* Of the young, the fond and the  
 due                      *Dolce.* To the young, the fair and the  
 due                      *Walter & Gottlieb.* To the young, the fair and the  
 due                      To the young, the fair and the  
 due                      *pp* To the young, the fair and the  
 due                      *pp* To the young, the fair and the  
 due                      *pp* To the young, the fair and the  
 due                      *pp* To the young, the fair and the  
 due                      To the young, the fair and the

The second system of the musical score continues the vocal and piano parts. It includes the word "Dolce" and a signature "Walter & Gottlieb." The piano part features dynamic markings "pp" (pianissimo). The key signature remains one sharp (F#) and the time signature is common time (C).







*Dolce.*

fond and the true

fair and the true

fair and the true

fair and the true To the young

fair to the fair and the true

fair to the fair and the true

fair to the fair and the true

fair to the fair and the true

*Solo.*  
*Walter.*

To the

*pp*

of the fond -

To the young and the fair, To the fair and the

fair and the

To the fair, To the fair and the

*f*



*f* *p* *pp* *Dolce.*

of the fond and the

true to the fair and the

true to the fair and the

true to the fair and the

To the young and the fair to the fair and the

To the young and the fair to the fair and the

To the young and the fair to the fair and the

To the young and the fair to the fair and the

*ff* *p* *pp*

true

true

true

true

true

true

true

true

true

true



*Allegro*  $\text{♩} = 88$   
**ff** (Corni.)

*Bertha & Therese.* **ff**

Though in our land the stran - - ger e - - ven

*Josephine & Maria.* **ff**

Though in our land the stran - - ger e - - ven

*Walter, Gottlieb & Werner.* **ff**

Though in our land the stran - - ger e - - ven

*Hofer & Albert.* **ff**

Though in our land the stran - - ger e - - ven

*Soprani.* **ff**

Though in our land the stran - - ger e - - ven

*Alto* **ff**

Though in our land the stran - - ger e - - ven

*Tenore* **ff**

Though in our land the stran - - ger e - - ven

*Basso.* **ff**

Though in our land the stran - - ger e - - ven

*PIANO - FORTE.*



mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er



time when our coun-try was free, As a - gain she may be and ere long aye, ere  
time when our coun-try was free, As a - gain she may be and ere long aye, ere  
time when our coun-try was free, As a - gain she may be and ere long aye, ere.  
time when our coun-try was free, As a - gain she may be and ere long aye, ere  
time when our coun-try was free, As a - gain she may be and ere long aye, ere  
time when our coun-try was free, As a - gain she may be and ere long aye, ere  
time when our coun-try was free, As a - gain she may be and ere long aye, ere  
time when our coun-try was free, As a - gain she may be and ere long aye, ere

long ere long aye, ere long! ere long aye ere long.  
long ere long aye, ere long! ere long aye ere long!  
long ere long aye, ere long! ere long aye ere long.  
long ere long aye, ere long! ere long aye ere long.  
long ere long aye, ere long! ere long aye ere long.  
long ere long aye, ere long! ere long aye ere long.  
long ere long aye, ere long! ere long aye ere long.  
long ere long aye, ere long! ere long aye ere long.



and with shout and with

and with shout and with

and with shout and with song thro' the val-lies well

and with shout and with song thro' the val-lies well stray, and with shout and with

and with shout and with

and with shout and with song thro' the val-lies well

and with shout and with song thro' the val-lies well

and with shout and with song thro' the val-lies well stray, and with shout and with

*f* *f* Cres.

song thro' the val-lies well stray yes well stray and with shout -

song thro' the val-lies well stray yes well stray and with shout -

stray thro' the val-lies well stray yes well stray and with shout - and with

song thro' the val-lies well stray yes well stray as in hap-pi-er time when our

song thro' the val-lies well stray yes well stray as in hap-pi-er time when our

stray thro' the val-lies well stray yes well stray and with shout -

stray thro' the val-lies well stray yes well stray and with shout -

song thro the val-lies well stray yes well stray as in hap-pi-er time when our

cen - do *f*

the hills (later)



and with song - - - and with shout - - - and with song as in  
 and with song - - - and with shout - - - and with song as in  
 song - - - yes with shout - - - and with song - - - as in  
 coun-try was free as in hap - pi - er time when our coun-try was free as in  
 coun-try was free as in hap - pi - er time when our coun-try was free as in  
 and with shout - - - and with shout - - - and with song as in  
 and with shout - - - and with shout - - - and with song as in  
 coun-try was free as in hap - pi - er time when our coun-try was free as in

hap - pi - er time when our country was free! Though in our land the  
 hap - pi - er time when our country was free! Though in our land the  
 hap - pi - er time when our country was free! Though in our land the  
 hap - pi - er time when our country was free! Though in our land the  
 hap - pi - er time when our country was free! Though in our land the  
 hap - pi - er time when our country was free! Though in our land the  
 hap - pi - er time when our country was free! Though in our land the  
 hap - pi - er time when our country was free! Though in our land the  
 hap - pi - er time when our country was free! Though in our land the



stran - ger e - ven mirth e - ven mirth deems a crime

stran - ger e - ven mirth e - ven mirth deems a crime

stran - ger e - ven mirth e - ven mirth deems a crime

stran - ger e - ven mirth e - ven mirth deems a crime

stran - ger e - ven mirth e - ven mirth deems a crime

stran - ger e - ven mirth e - ven mirth deems a crime

stran - ger e - ven mirth e - ven mirth deems a crime

stran - ger e - ven mirth e - ven mirth deems a crime

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our



coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

coun-try was free, As a-gain she may be ere long, aye ere long! ere

long, aye ere long!

long, aye ere long!

long, aye ere long!

long, aye ere long!

long, aye ere long!

long, aye ere long!

long, aye ere long!

long, aye ere long!

long, aye ere long!

and with

And with shout and with song thro' the

and with

and with

And with shout and with song thro' the

*f* *f*



and with shout and with song thro' the val-lies well  
 and with shout and with song thro' the val-lies well  
 shout and with song thro' the val-lies well stray thro' the val-lies well  
 val-lies well stray, and with shout and with song and with shout and with  
 and with shout and with song and with shout and with  
 shout and with song thro' the val-lies well stray thro' the val-lies well  
 shout and with song thro' the val-lies well stray thro' the val-lies well  
 val-lies well stray, and with shout and with song and with shout and with  
 stray yes well stray and with shout and with  
 stray yes well stray and with shout and with  
 stray yes well stray and with shout and with shout  
 song yes well stray as in hap-pi-er time when our coun-try was  
 song yes well stray as in hap-pi-er time when our coun-try was  
 stray yes well stray and with shout and with  
 stray yes well stray and with shout and with  
 song yes well stray as in hap-pi-er time when our coun-try was

Cres



song - - - and with shout - - - and with song as in hap-pi-er

song - - - and with shout - - - and with song as in hap-pi-er

yes with shout - - - and with shout - - - as in hap-pi-er

free as in hap-pi-er time when our coun-try was free as in hap-pi-er

free as in hap-pi-er time when our coun-try was free as in hap-pi-er

song - - - yes with shout - - - and with song as in hap-pi-er

song - - - yes with shout - - - and with song as in hap-pi-er

free as in hap-pi-er time when our coun-try was free as in hap-pi-er

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

time when our coun-try was free - - though in our land the stran -

Cres ff



From the hills (Hofer



*Piu moto*

stray thro' the vallies we'll stray as in hap-pi-er time when our country was

stray thro' the vallies we'll stray as in hap-pi-er time when our country was

stray thro' the vallies we'll stray as in hap-pi-er time when our country was

stray thro' the vallies we'll stray as in hap-pi-er time when our country was

stray thro' the vallies we'll stray as in hap-pi-er time when our country was

stray thro' the vallies we'll stray as in hap-pi-er time when our country was

*Piu moto*

free, as a-gain she may be thro' the vallies we'll stray as in hap-pi-er

free, as a-gain she may be thro' the vallies we'll stray as in hap-pi-er

free, as a-gain she may be thro' the vallies we'll stray as in hap-pi-er

free, as a-gain she may be thro' the vallies we'll stray as in hap-pi-er

free, as a-gain she may be thro' the vallies we'll stray as in hap-pi-er

free, as a-gain she may be thro' the vallies we'll stray as in hap-pi-er

free, as a-gain she may be thro' the vallies we'll stray as in hap-pi-er

free, as a-gain she may be thro' the vallies we'll stray as in hap-pi-er



time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may







BEAUTIFUL WAR.

SUNG BY

ADAPTED and ARRANGED

MISS STEPHENS.

BY HENRY R. BISHOP.

*Allegretto  
Spiritoso.*

BERTHA

To her mo = ther's heart she hath press'd him, Her brave, her on = ly boy! She hath



smil'd, and kiss'd, and bless'd him With a mo=ther's pride and joy! Li ra la

la, Li ra la la, Hark! the live=ly Bu=gle rings! Li ra la

la, Li ra la la, To the ranks the Sol=dier springs Li ra la

la, Li ra la la, Gaze on the line glit=tering far! Li ra la

*Piu lento*

*Colla voce*



*Rall.<sup>o</sup>* *ff a tempo 1<sup>mo</sup>*

la! Li ra la la! Beautiful war! — Beautiful war!

*un poco*

A = gain they flock to greet them, With shout and lau=rel bough! But

*p*

*piu lento*

where is she should meet them With ten=fold transport now!

*piu lento* *mf* *f* *p* Corni



While o = thers clasp a lover A

*Rall?* *Piu lento* *Rall?* And the

Fa = ther - Hus = band, - view - Her hands her pale face co = = ver, And the

*Colla voce*

bit = ter drops start through! *ff* *Tempo 1mo* Li ra la la! Li ra la la! Go, and

*Tempo 1mo*

*Piu lento* *Rall?* *Colla voce*

boast of bat = tles won! Li ra la la! Li ra la la! Ye, who

*mf* *Piu lento*



*Molto espres:* *Tempo 1<sup>mo</sup>*

ne-ver lost a son! Wildly her cry e=choes a= far, Terrible

*pp* *p Corni*

*rf* *ppp* *f*

war! Terrible war! Wildly her cry e=choes a= far! Terrible

*pp*

*f* *ff* *ppp*

war! Terrible war! Ter= = = rible war!... Ter= = = rible

*f* *f* *mf* *pp*

war!

*ff*



RECITATIVO and DUETTO. (35)

sung by

MR SINCLAIR and MR H. PHILLIPS.

Rossini

RECIT:

WALTER.

Call her my bride!

and leave her at the

MODERATO.

more! Hath fate a torture keener yet in store?

Allegro

pp

DUETTO.

HOFER.

Is it so?

Dream'st thou of de-ni-al? A

Call her my Bride (HOFFER)

7734.



Ty - ro - le - an thou; And shrink'st thou from the tri - - - al?

WALTER. HOFER. WALTER.

No! no! no! Then why dost thou pause? To

leave her in her bri-dal bow'r ..... My hearts a\_dor'd ..... at such an

hour! Let thine own Let thine own de\_clare thee the

HOFER.

cause! Sharp is the pang - but yet, be\_think thee,



Wal - - - ter, Ty - rol hath her suf - fer - ings too! Ty - rol hath her suf - fer - ings

*pp*

WALTER. HOFER.

too! That..... but adds to my woe! To thy woe!

*ff p ff p*

wherefore then dost thou fal - - - ter? De - cide and

*ff p ff p*

WALTER. HOFER.

end it! What should I do? What should I do? Tri - - umph at :

*p cres cen*

once Tri - - umph at once O'er thy - self and o'er the

*do sf sf sf sf*

Call her my Bride, (HOFER)



foes! my Friend! ..... Ah! for e - - ver my

*p* *sotto voce.*  
*stringendo un poco.*

OR

love . . . . . perchance we se ..... ver!

love ..... perchance we se - - ver! Yet my shame would but a -

- base ..... thee! Land ..... of my

*sotto voce*

How the strug-gle rends his soul!

Fa - - - ther's! Thy Son ..... shall ne'er dis - grace thee!

-But the field is thine, Ty - rol! From the night of Bondage



End life and . . . . . love so . . . .

End life and . . . . . love so . . . . . thou art

waking, Soon shall glo-ry o'er thee breaking, Her bright march again be making, From the Dan-ube to the

free! Land . . . . . of my Fa- - - thers! Thy

sea! How the struggle rends his soul! . . . . . But the field is thine. Ty-

Son . . . . . shall ne'er dis - - grace . . . . . thee!

rol! . . . . . From the night of Bon - dage

OR

End life and . . . . . love so . . . . .

End life and . . . . . love so . . . . .

waking, Soon shall glo-ry o'er thee breaking, Her bright march a-gain be

7734



..... thou art free! ..... so ..... thou ..... art .....  
 making, From the Danube to the sea! From the night of Bondage waking, Soon shall glo-ry o'er thee

cres ..... cen ..... do ..... or  
 free! ..... so ..... thou ..... art ..... free! End life and  
 breaking, Soon shall glory o'er thee breaking, Her bright march again be making, From the Danube to the

love so thou art free! (to WALTER.)  
 making, From the Danube to the sea! Our  
 pp mf

WALTER.  
 foes can be crush'd at a blow! Be re-solv'd and we are free! Of their  
 ff



pow'r the strength dost thou know? Naught so weak as law — less do —

*ff* *p* *p*

WALTER.

— min — ion! What 'gainst the legions band-ed there Have

HOFER.

we to op-pose? Our des-pair! The jus — — — — — tice of our

*f*

cause, And Eu — — — rope's proud o-pin — ion!

*pp* *cres* *mf*

WALTER. *espress:*

HOFER.

Thou hast al — so a wife — I

*ff* *p* *p*



WALTER.

cherish!

**A Son, who thy ru \_ \_ in must share!**

HOFER.

I .....can\_not pause to ask\_\_shall we pe \_ \_ \_ rish! I on\_ly

feel the chains we wear! ..... I on-ly feel the chains we wear!

sotto voce

Where are our castles?

yon \_ \_ der they tow'r .....



To strike for Freedom

The Gi \_ ant hills in their gran \_ deur sub \_ lime! 'Tis the

The word for part-ing \_ De \_ feat \_ ed, what re \_ fuge is left us?

hour! "It is time?" The

And where our a \_ ven \_ ger! where our a \_ ven \_ ger?

Grave! (pointing to Heaven) There! .....

love ..... perchance we

WALTER. *dol. ed espress.*

Ah! for e \_ \_ ver my love ..... perchance we se \_ \_ ver!

*pp* Tempo 1<sup>o</sup>



Yet my shame.....would but a base ..... thee!

(aside) sotto voce

How the struggle rends his

Land ..... of my Fa - - - thers Thy Son ..... shall ne'er dis

soul!..... But the field is thine Ty - rol!.....

OR

End life and ..... love So .....

- grace thee! End life and ..... love So .....

From the night of bondage wa-king, Soon shall glory o'er thee breaking Her bright march a-gain be

..... then art free! Land ..... of my

ma-king, From the Danube to the sea! How the strug-gle rends his soul!



Fa — — — — — thers! Thy Son — — — — — shall ne'er dis — grace ..... thee!  
 But the field is thine Ty — rol! ..... From the night of bon — dage  
 End life and love So ..... thou art  
 waking, Soon shall glory o'er thee breaking Her bright march again be making From the Dan — ube to the  
 free! ..... So ..... thou ..... art ..... free! ..... So .....  
 sea! From the night of bon — dage waking, Soon shall glory o'er thee breaking, Soon shall glory o'er thee  
 thou ..... art ..... free! End life and love So thou art  
 breaking Her bright march again be making Her bright march again be making From the Danube to the



free! Be it so! The sig - nal

sea!

*pp* *cres* *mf* *f* *sfz* *p*

RECIT:

gi - ven, To hear ..... is to o - bey - Thou hast my word a -

Remember!

*f*

ALL<sup>o</sup> MOD<sup>to</sup>

way!

*f* *f*

Farewell! fare ..... well! .....

ALL<sup>o</sup> MOD<sup>to</sup> 4 Corni *p*

*f* *f*

HOFFER.

Aye! lis - ten mighty Heav'n! Hear! their bu - gles, in - sul - ting -



O'er a land of bonds men ex - ul - - ting — The death note of our

*ALLO* WALTER.  
rights of our laws shall they blow? No! thine Ar - dour par -

- ta - king — From vain..... re - grets a - wa - - - king! The bonds ..... of Slav'ry

(going)  
scorn - - ing, I burn for re - venge on the Foe! (retaining him)

Let .....  
cres poco

..... no im - pru - dence give them warn - ing; Our Ty - rants sleep an A - va - lanche be -  
a poco



low — — Its thunder on — — ly Its thunder on — — ly Should he — — rald the

blow! Should he — — rald the blow! Should he — — rald the

My Bertha! Must I go?

blow! Does he pause? Does he

con tutta forza

pp

Yet when Freedom Commands me

shrink From the task? Does he pause?



Un poco più lento.  
WALTER.

(69)

15

O love! thou know'st how my bo - - - som is

*pp* Un poco più lento.

bleed - - ing O love!..... thou know'st how my bo - som is. bleed - -

- ing But ho - - nor reigns su - preme in my soul ho - nor reigns su -

preme in my soul! Free - dom! or death! ..... or death! ..... Ty - rol! Ty -

*sf* *sf*

PIÙ MOTO e Vivace. HOFER.

- rol! A - way! a - - - way!

*pp* Più moto e Vivace.



a vain de -- lay Sus -- pi -- cions may be breeding -- Let pru -- dence

*gva*

guide Our woes shall end this day! Our woes shall end this

*cres*

shall end this day!

day! A -- way! A -- way! Our woes shall end this day! A -- way! Our

*loco hr* *ff*

shall end this day! Let prudence guide

woes shall end this day! A -- way! A -- way! Let prudence guide Let prudence

*rallendo* *smorzando*



*p* Let pru\_dence guide! O Love! thou know'st how my  
guide! Let pru\_dence guide!

*hr* *sotto voce*  
*p* Tempo 12

bo\_som is bleed\_ing! O Love! thou know'st how my

Più animato un poco  
bo\_som is bleed\_ing! But Ho\_nor reigns su\_preme in my soul!

Più animato un poco  
Ho\_nor reigns su\_preme in his soul! Ho\_nor reigns su\_preme in his soul!

Più animato un poco  
Ho\_nor reigns su\_preme in my soul! Free\_dom or death! or

Free\_dom or death!



death! ..... Tyrol! Ty-rol! Yes Ho\_nor reigns in my soul! Yes ho\_nor  
 or death Tyrol! Ty-rol! Yes Ho\_nor reigns in his soul! Yes ho\_nor

*ff* PIU MOTO

reigns in my soul! Free ..... dom! or death! ..... Ty-  
 reigns in his soul! Free ..... dom! or death! ..... Ty-

*sf sf sf sf sf sf sf sf*

rol! ..... Ty-rol! Yes ho\_nor reigns in my soul! Yes ho\_nor  
 rol! ..... Ty-rol! Yes ho\_nor reigns in his soul! Yes ho\_nor

*ff*

reigns in my soul! Free - - - - dom! or death! ..... Ty-  
 reigns in his soul! Free - - - - dom! or death! ..... Ty-

*sf sf sf sf sf sf sf sf*



Con tutta la forza.

rol! Ty..rol! Free dom or death! Free

rol! Ty..rol! Free dom or death! Free

*ff* Con tutta la forza.

dom or death! Free dom or death!

dom or death! Free dom or death!

*tr*



# WHERE DOOTH BEAUTY SHINE THE FAIREST.

*Andantino*  
*quasi*  
*Allegretto.*

Where doth beauty shine the fairest? Where's the brightest

Where doth beauty shine the fairest?  
brightest man = hood's soul?



Where's the brightest      brightest    man = = = hood's soul ?

Where doth

Where's the brightest

beauty      shine the fairest !

man = hood's soul ?      Where where where where - - - -

Where where where where - - - -

*f*      *pp*



*pp dol*

Where are na = = ture's charms the ra = rest? *p dol:*

In Ty = = rol!

On her moun = = tains Free = = dom

dear Ty = rol! On her moun = tains Free = = dom flow = = ers.

flow'rs By her foun = tains Peace is found;

By her foun = tains Peace is found; On her moun = tains



By her foun = tains peace is found,

free = dom flow = ers,

Ev'ry spot with = in her bow = ers To her

Ev'ry spot with = in her bow = ers To her

sons is ho = ly ground! - - - To her sons is ho = ly ground!

sons is ho = ly ground! - - - To her sons is ho = ly ground!

*f* *p dol:* *espres:* *f* *p dol:* *espres:* *mf* *p* *dim:* *pp* *pp*



*dol: e sosten:*

Ev = ry bles = sing be up = on thee, Thou be = lo = ved

Ev = ry bles = sing be up = on thee, Thou be = lo = ved

*dol:*

fa = ther - land; Death to him who would be

fa = ther - land; Death to him who would be = tray thee

*cres: rf*

= tray thee To a fo = reign yoke and band - - - - -

To a fo = reign yoke and band - - - - -

*mf* *clar:* *dim:*



*pp*

Ev' = ry bles = sing be up = on thee, Thou be = lo = ved

*pp*

Ev' = ry bles = sing be up = on thee, Thou be = lo = ved

*pp*

*Piu moto*

fa = = ther - land; shine the fairest!

fa = = ther - land; Where doth beauty shine the fairest!

*pp piu moto un poco* *cres:*

Where's the brightest man = hood's soul? Where are na = = ture's

man = hood's soul? Where are na = = ture's



charms the ra = = rest In Ty = rol! In dear Ty = rol!

charms the ra = = rest In Ty = rol! In dear Ty = rol! In Ty =

*smorz:*

In Ty = rol! dear Ty = rol! dear Ty = rol! In Ty = rol dear Ty = rol! dear Ty =

rol! In Ty = rol! dear Ty = rol! In Ty = rol dear Ty = rol! dear Ty =

*cres mf*

*Largo*

= rol dear - - - dear - - - Ty = rol!

= rol dear - - - dear - - - Ty = rol!

*ff*

3



GLORY TO OUR FATHER LAND,  
Chorus of the Tyrolese

WITH SOLOS,

*Sung in the Historical Opera*

HOFER,

THE POETRY BY

The Tell of the Tyrol,

J. R. PLANCKE.

*Theatre Royal, Drury Lane.*

Composed by

ROSSINI. *Arranged & Adapted for the English Stage by* H. R. BISHOP.

*See Hall.*

*Pr.*

London, Published by Goulding & Dillmaine, 20, Scho Square.

♩ 120  
Allegro

ff

f

f

f

fp

ff

fp



**Soprani**

Glo = ry to our Fa = ther land — and a curse be =

**Alto**

Glo = ry to our Fa = ther land — and a curse be =

**Tenore**

Glo = ry to our Fa = ther land — and a curse be =

**Basso**

Glo = ry to our Fa = ther land — and a curse be =

**Piano Forte**

*pp*

= tide its op = pres = sors! Glo = ry to our Fa = ther land —

= tide its op = pres = sors! Glo = ry to our Fa = ther land —

= tide its op = pres = sors! Glo = ry to our Fa = ther land —

= tide its op = pres = sors! Glo = ry to our Fa = ther land —

*Cres:*

*Cres:*



BERTHA

and a curse be = = tide its op = pres = sors! Ah my Fa = = =

and a curse be = = tide its op = pres = sors!

and a curse be = = tide its op = pres = sors!

and a curse be = = tide its op = pres = sors!

JOSEPHINE

ther I trem = = = ble Fear be with the ag = gres = sors.

CORO *f*

Yes, our wrongs may yet find re = = dres = sors, chains become

Yes, our wrongs may yet find re = = dres = sors, chains become

Yes, our wrongs may yet find re = = dres = sors, chains become

Yes, our wrongs may yet find re = = dres = sors, chains become



weap = = ons in each hand! Glo = = ry  
 weap = = ons in each hand! Glo = = ry  
 weap = = ons in each hand! Glo = = ry  
 weap = = ons in each hand! Glo = = ry  
 Glo = = ry  
 Glo = = ry  
 Glo = = ry  
 Glo = = ry  
 ff  
 f sf  
 f sf  
 f sf  
 f sf  
 f sf

Though simple mountain rangers, why fear the heartless  
 Though simple mountain rangers, why fear the heartless  
 Though simple mountain rangers, why fear the heartless  
 Though simple mountain rangers, why fear the heartless



strangers? Ty-ran=ny now en=dan=g ers Each sa==cred right and

strangers? Ty-ran=ny now en=dan=g ers Each sa==cred right and

strangers? Ty-ran=ny now en=dan=g ers Each sa==cred right and

strangers? Ty-ran=ny now en=dan=g ers Each sa==cred right and

tie Ye who with hunters tri=fle Be=ware the hunters ri==fle!

tie Ye who with hunters tri=fle Be=ware the hunters ri==fle!

tie Ye who with hunters tri=fle Be=ware the hunters ri==fle!

tie Ye who with hunters tri=fle Be=ware the hunters ri==fle!

vain=ly ye hope to sti==fle our tram=pled na===tions cry! Though

vain=ly ye hope to sti==fle our tram=pled na===tions cry! Though

vain=ly ye hope to sti==fle our tram=pled na===tions cry! Though

vain=ly ye hope to sti==fle our tram=pled na===tions cry! Though



sim = ple moun-tain ran = gers, Why fear the heart = less stran = gers? now

sim = ple moun-tain ran = gers, Why fear the heart = less stran = gers? now

sim = ple moun-tain ran = gers, Why fear the heart = less stran = gers? now

sim = ple moun-tain ran = gers, Why fear the heart = less stran = gers? now

Ty = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

Ty = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

Ty = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

Ty = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

tri = fle Be = ware the hunters ri = fle! Vainly ye hope to sti = fle! Our

tri = fle Be = ware the hunters ri = fle! Vainly ye hope to sti = fle! Our

tri = fle Be = ware the hunters ri = fle! Vainly ye hope to sti = fle! Our

tri = fle Be = ware the hunters ri = fle! Vainly ye hope to sti = fle! Our



tram = pled na = tion's cry! Though simple moun = tain ran = gers, Why fear the heartless

stran = gers! now Ty = ran = ny en = dan = gers Each sa = cred right and tie! — Ye,

who with hunters tri = = fle Be = ware the hunters ri = = fle ye Vain = ly hope to



sti = = fle Our tram = pled na tion's cry! — Ye, who with hun = ters

sti = = fle Our tram = pled na tion's cry! — Ye, who with hun = ters

sti = = fle Our tram = pled na tion's cry! — Ye, who with hun = ters

sti = = fle Our tram = pled na tion's cry! — Ye, who with hun = ters

*ff*

tri = = = fle Be = ware the hun = ters ri = = fle! Vainly ye hope to sti = = fle Our

tri = = = fle Be = ware the hun = ters ri = = fle! Vainly ye hope to sti = = fle Our

tri = = = fle Be = ware the hun = ters ri = = fle! Vainly ye hope to sti = = fle Our

tri = = = fle Be = ware the hun = ter ri = = fle! Vainly ye hope to sti = = fle Our

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's



cry! Our na-tion's cry - Our na = = = tion's cry! Ye, who with hunters

cry! Our na-tion's cry - Our na = = tion's cry! Ye, who with hunters

cry! Our na-tion's cry - Our na = = tion's cry! Ye, who with hunters

cry! Our na = tion's cry - Our na = = tion's cry! Ye, who with hunters

tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our

tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our

tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our

tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our

trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's

trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's

trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's

trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's



cry Our na-tions cry— Our na-tion's cry! Our tram-pled  
 cry Our na-tions cry Our na-tion's cry! Our tram-pled  
 cry Our na-tions cry Our na-tion's cry! Our tram-pled  
 cry Our na-tions cry Our na-tion's cry! Our tram-pled  
 tram-pled na-tion's cry! Our tram-pled tram-pled  
 tram-pled na-tion's cry! Our tram-pled tram-pled  
 tram-pled na-tion's cry! Our tram-pled tram-pled  
 tram-pled na-tion's cry! Our tram-pled tram-pled  
 na-tion's cry! Beware Beware Beware Beware  
 na-tion's cry! Beware Beware Beware Beware  
 na-tion's cry! Beware Beware Beware Beware  
 na-tion's cry! Beware Beware Beware Beware



= ware Be=ware Our trampled na=tion's cry! Our tram==pled tram = = pled

= ware Be=ware Our trampled na=tion's cry! Our tram==pled tram = = pled

= ware Be=ware Our trampled na=tion's cry! Our tram==pled tram = = pled

= ware Be=ware Our trampled na=tion's cry! Our tram==pled tram = = pled

na = = tion's cry - Our na = = tion's cry! - - - - -

na = = tion's cry - Our na = = tion's cry! - - - - -

na = = tion's cry - Our na = = tion's cry! - - - - -

na = = tion's cry - Our na = = tion's cry! - - - - -

na = = tion's cry - Our na = = tion's cry! - - - - -

na = = tion's cry - Our na = = tion's cry! - - - - -



# SOULS OF THE BRAVE !

FINALE TO THE FIRST ACT,

*Sung in the Historical Opera of*

THE POETRY BY

HOFER,

L.R. PLANCAIRE.

## THE TELL OF THE TYROL,

at the Theatre Royal, Drury Lane,

COMPOSED BY

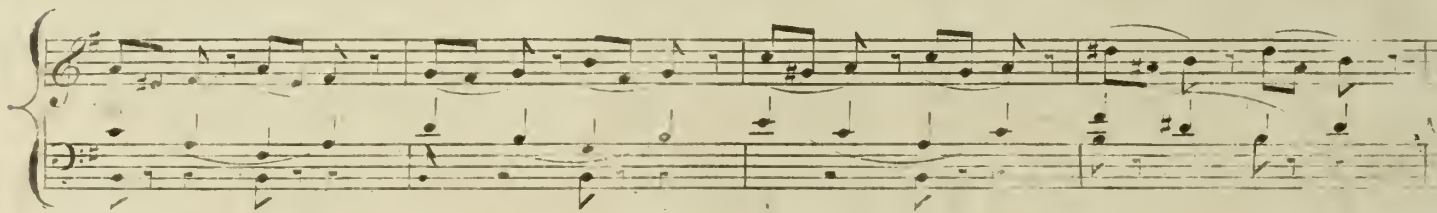
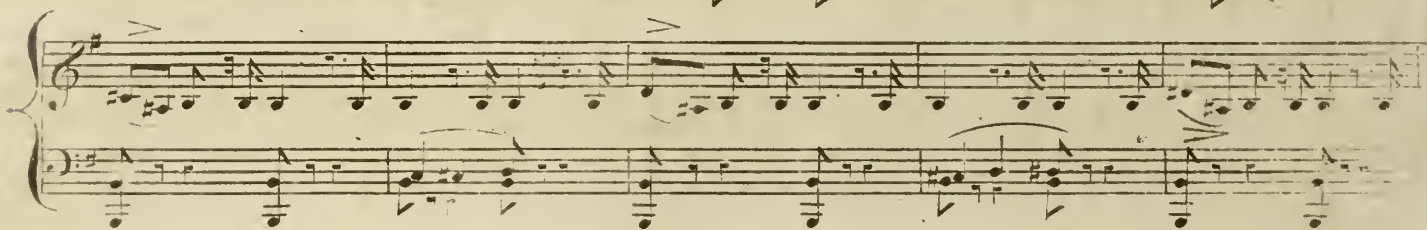
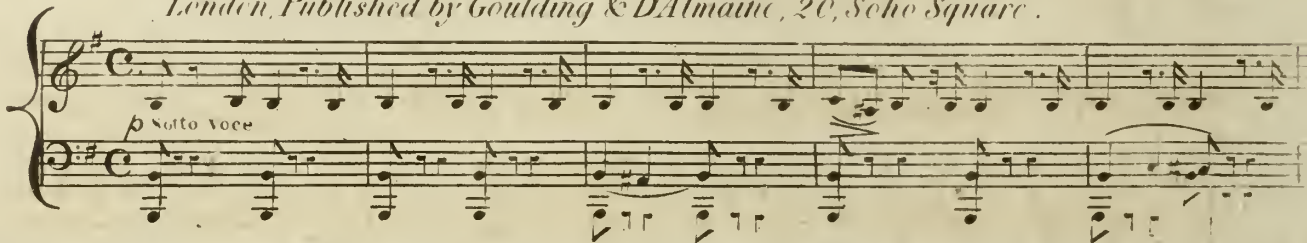
ROSSINI, *Arranged & Adapted for the English Stage by* H.R. BISHOP.

Pr.

at 114.

London, Published by Goulding & Dalmaine, 20, Scho Square.

*Allegro  
con  
Spirito*



### CHORUS OF TYROLESE

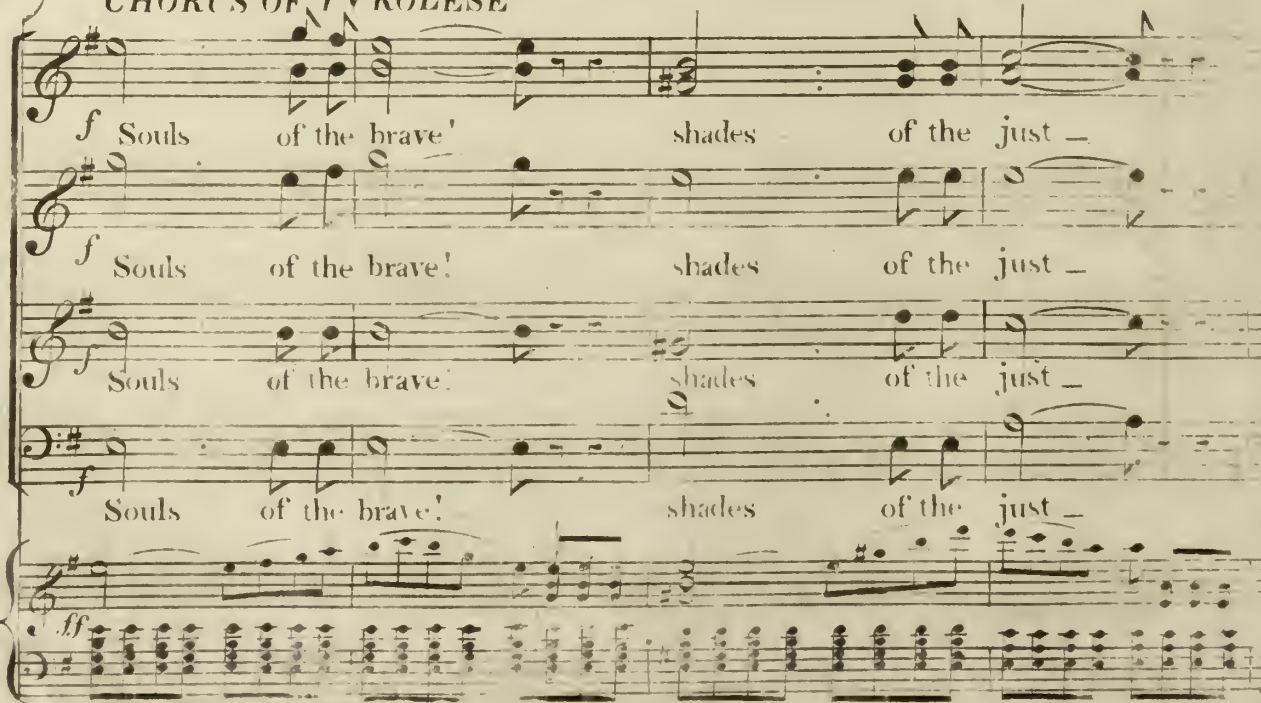
THIERESE  
MARIA  
et  
SOPRANI

ALTO

WERNER  
and  
GOTTLIEB  
et  
TENORE

BASSO

PIANO  
FORTE





Guide their frail bark! — from foes de = = = fend them!

Guide their frail bark! — from foes de = = = fend them!

Guide their frail bark! — from foes de = = = fend them!

Guide their frail bark! — from foes de = = = fend them!

Heav'n and you a = = lone you a = = lone can be=friend them! on you we

Heav'n and you a = = lone you a = = lone can be=friend them! on you we

Heav'n and you a = = lone you a = = lone can be=friend them! on you we

Heav'n and you a = = lone you a = = lone can be=friend them! on you we

call; In you we trust! Heav'n and you a = = lone can be=

call; In you we trust! Heav'n and you a = = lone can be=

call; In you we trust! Heav'n and you a = = lone can be=

call; In you we trust! Heav'n and you a = = lone can be=



friend them! On you we call; In you we

friend them! On you we call; In you we

friend them! On you we call; In you we

friend them! On you we call; In you we

*rf* *ff*

Re-enter DONNER and STETTEN with Soldierly (DONNER)

trust. Arrest the slave!

trust.

trust.

trust.

trust.

*pp*

peace = meal hew him!

Arrest the slave! peace = meal

Arrest the slave! peace = meal

Arrest the slave! peace = meal

>



He plies he plies the oar! Pur =

hew him He plies he plies the oar!

hew him He plies he plies the oar!

hew him He plies he plies the oar!

= sue him! pur = sue him!

pur = sue him! pur = sue him!

pur = sue him! pur = sue him!

pur = sue him! pur = sue him!

ff Souls of the brave! shades of the just - Guide their frail

ff Souls of the brave! shades of the just - Guide their frail

ff Souls of the brave! shades of the just - Guide their frail

ff Souls of the brave! shades of the just - Guide their frail



bark! from foes de = = = fend them! Heav'n and you a = lone you a =

bark! from foes de = = = fend them! Heav'n and you a = lone you a =

bark! from foes de = = = fend them! Heav'n and you a = lone you a =

bark! from foes de = = = fend them! Heav'n and you a = lone you a =

= lone can be-friend them! On you we call! in you we

= lone can be-friend them! On you we call! in you we

= lone can be-friend them! On you we call! in you we

= lone can be-friend them! On you we call! in you we

trust Heav'n and you a = lone can be = friend them!

trust Heav'n and you a = lone can be = friend them!

trust Heav'n and you a = lone can be = friend them!

trust Heav'n and you a = lone can be = friend them!



on you we call; in you we trust.

on you we call; in you we trust.

on you we call; in you we trust.

on you we call; in you we trust.

*fz*

*fz*

*fz*

BERTHA

The dan = ger's past!

JOSEPHINE

The dan = ger's past!

DONNER

By friends be = friend = ed

GOTTLIEB

The dan = ger's past!

HASPINGER

The dan = ger's past!

*Soprani*

*Tenori*

*Bassi*

*CORO*

The foaming

The foaming

The foaming

PIANO

FORTE

*ff*



(BERTHA)

(JOSEPHINE) The

hand of

The

hand of

(GOTTLIEB)

(HASPINGER) The

hand of

The

hand of

falls he has safe-ly des-cen- = ded !

falls he has safe-ly des-cen- = ded !

falls he has safe-ly des-cen- = ded !

*sfz**p**sfz*

Heav'n their bark di- = rec- = ted

The hand of Heav'n their bark di-

Heav'n their bark di- = rec- = ted

The hand of Heav'n their bark di-

Heav'n their bark di- = rec- = ted

Heav'n their bark di- = rec- = ted

The hand of Heav'n their bark di-



rected!

rected! (DONNER)

The wretch his escape has ef=fec=ted! But tremble! Revenge shall be

rected!

*ff*

A land in=sul=ted Ruth=less stran=ger may wa=ken the vengeance di=

= mine (HASPINGER)

A land in=sul=ted Ruth=less stran=ger may wa=ken the vengeance di=



vine *pp*

Dar = ker round us gathers the dan = ger dar = = ker round us gathers the

Dar = ker round us gathers the dan = ger dar = = ker round us gathers the

Dar = ker round us gathers the dan = ger dar = = ker round us gathers the

Dar = ker round us gathers the dan = ger dar = = ker round us gathers the

Stay them!

dan = ger A = = void the storm! a = = way a = = way

dan = ger A = = void the storm! a = = way a = = way

dan = ger A = = void the storm! a = = way a = = way

dan = ger A = = void the storm! a = = way a = = way

*f*



3

This is rank insurrec-tion! To yonder dog! who hath dar'd yield pro =

*ff*

*Piu len-to*

3

= = t-c = = tion Name th:of-fen-der ere to morrow he

*ff*

*Piu lento*

BERTHA *Sotto voce*

Betray him not or be branded fore-ver!

JOSEPHINE

Betray him not or be branded forever!

GOTTLIEB

DONNER

dies *f* Reveal his

HASPINGER

CORO of SOLDIERS

CORO of TYROLESE

*Andantino*

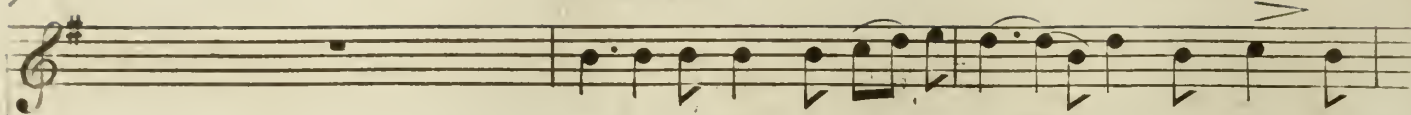
*f*

♩ = 56

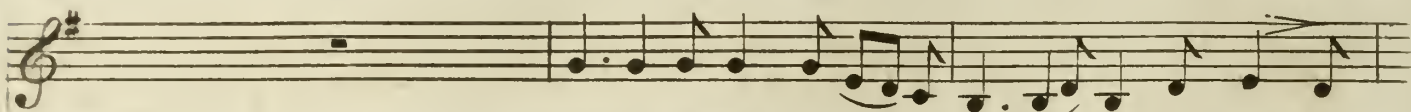
Souls of the brave, HOFER

6012

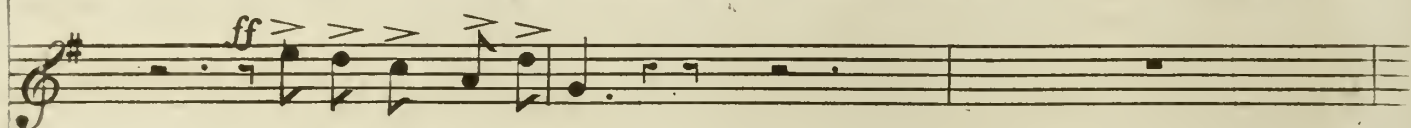


*Sotto voce*

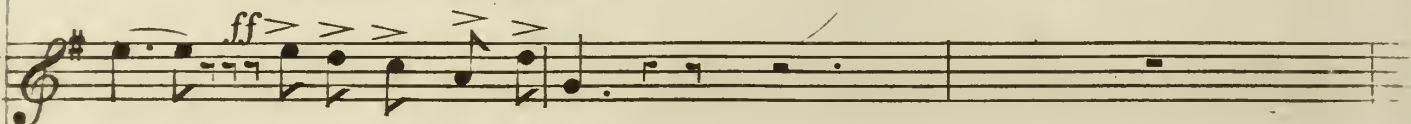
Spirits of light! to you ap=peal = = ing a = = gain we



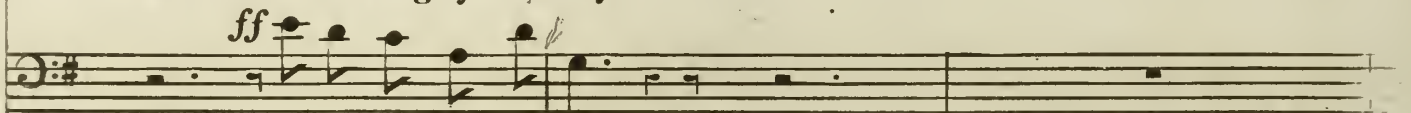
Spirits of light! to you ap=peal = = ing a = = gain we



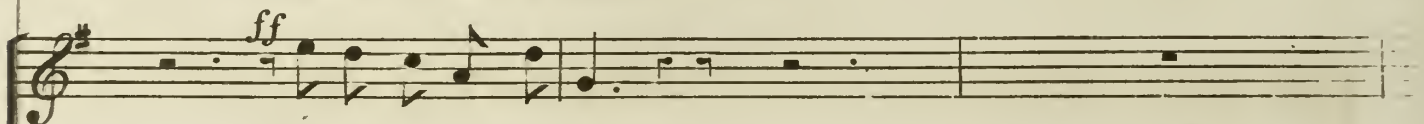
We will die ere be=tray!



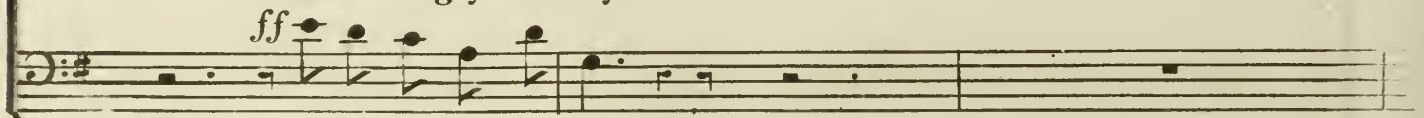
name! Yes I charge you o = bey!



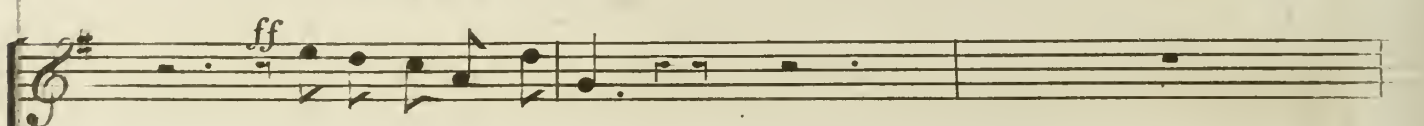
We will die ere be=tray!



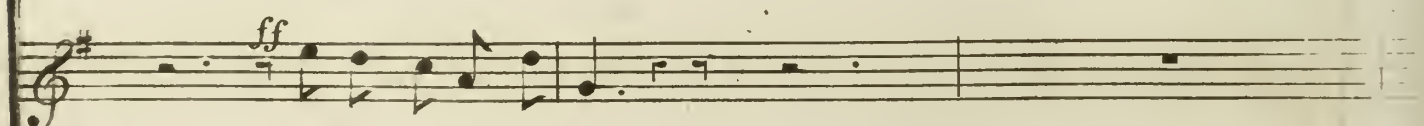
Yes we charge you o = bey!



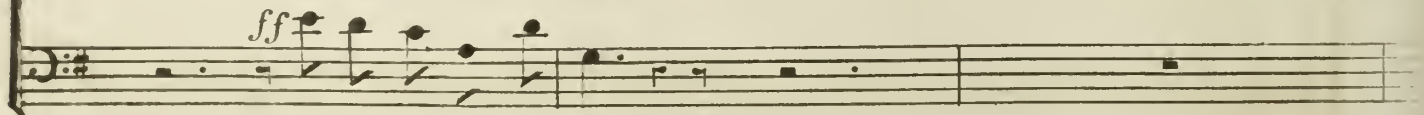
Yes we charge you o = bey!



We will die ere be=tray!



We will die ere be=tray!



We will die ere be=tray!





turn from foes un = = feel = = ing Oh! spread your guardian wings a-hove the brave we

turn from foes un = = feel = = ing Oh! spread your guardian wings a-hove the brave we,

The musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.



BERTHA

(JOSEPHINE)

GOTTLIEB

prize the friends we love!

Spi = = rits of light to you ap =

prize the friends we love!

we will die ere be =

reveal his name!

we will die ere be = tray! we will die ere be =

They will die ere betray

They will die ere betray

Soprani<sup>1</sup><sub>2</sub>

Spi = = rits of light to you ap =

Soprani<sup>3</sup><sub>4</sub>

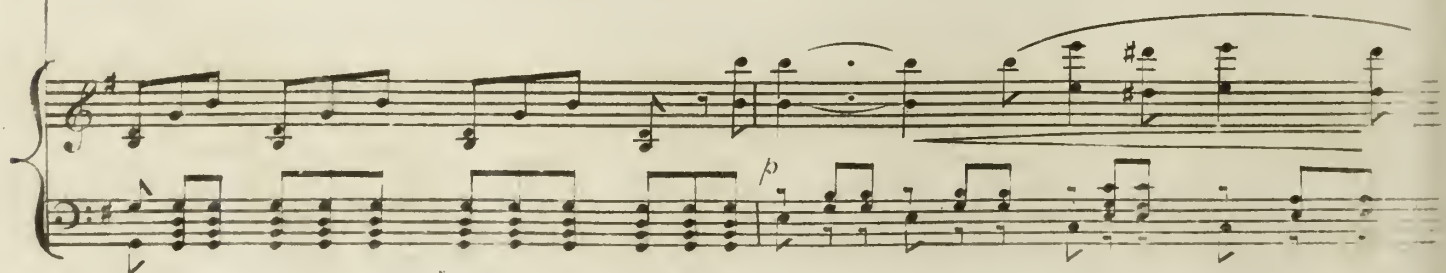
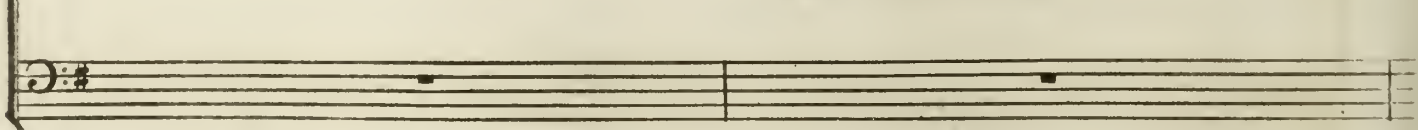
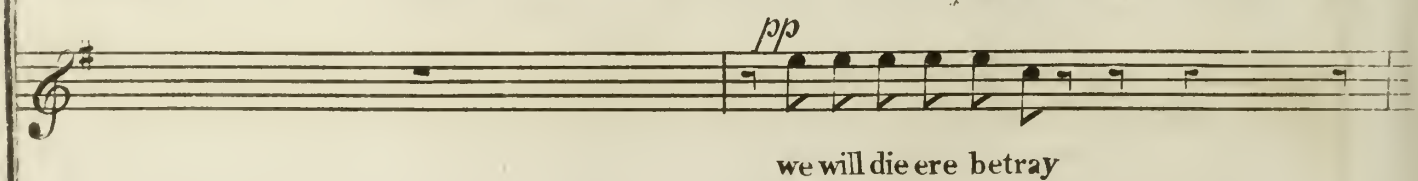
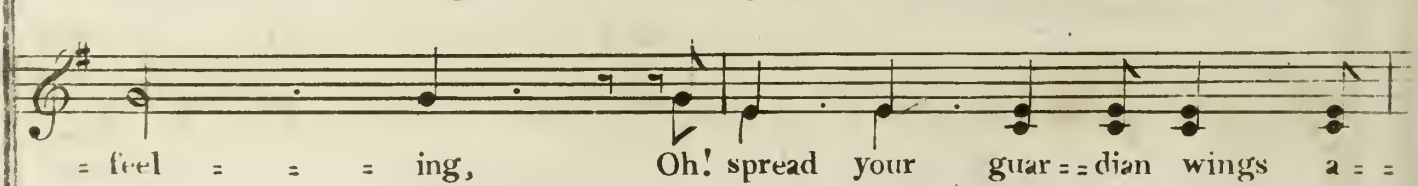
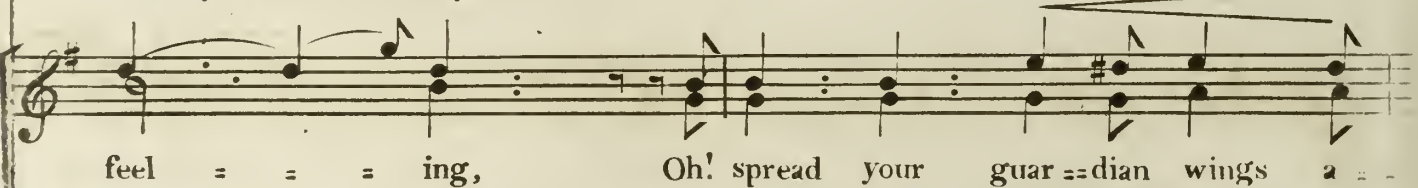
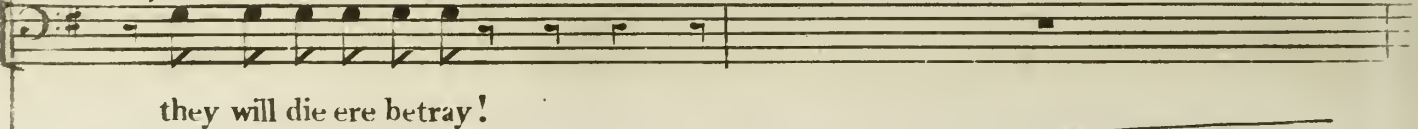
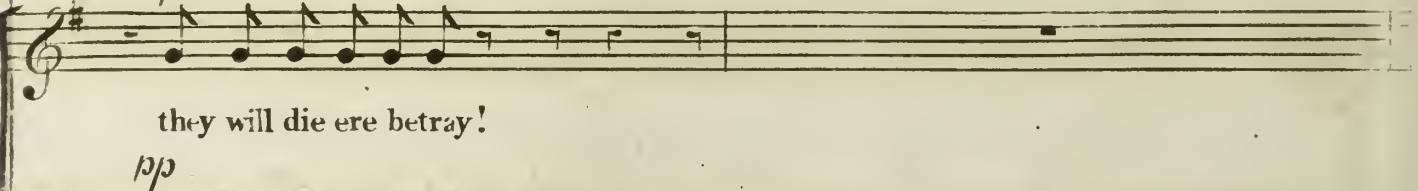
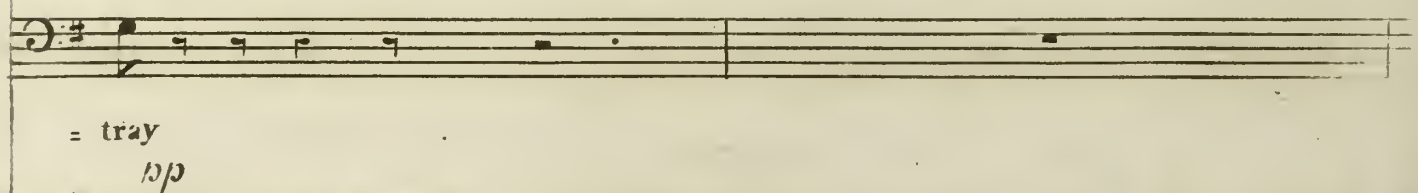
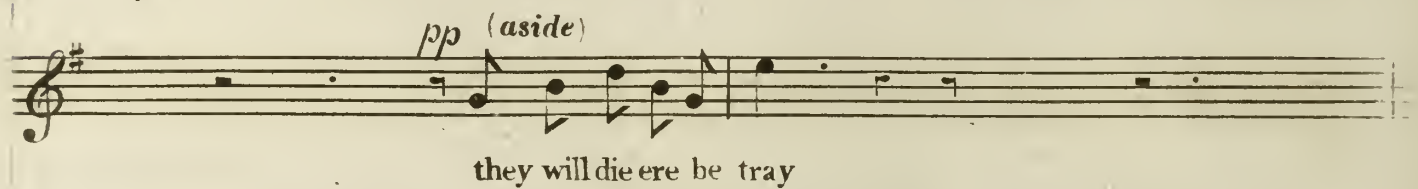
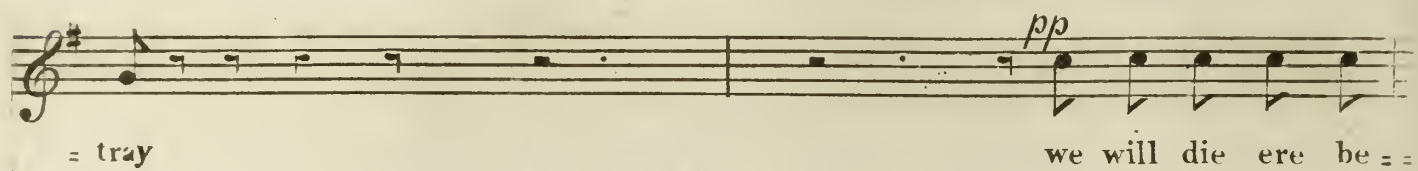
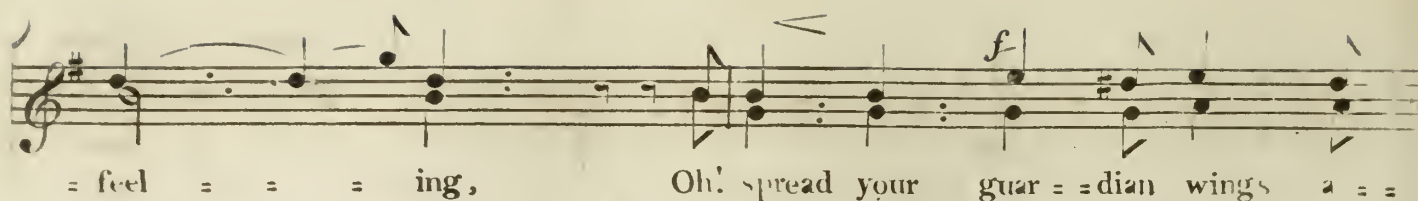
Spi = = rits of light to you ap

we will die ere betray!











- bove the brave we prize the friends we love! Guard the brave we  
 - tray we will die ere betray  
 they will die ere be=tray they will die ere be  
 we will die ere be=tray we will die ere be=  
 They will die ere betray  
 They will die ere betray  
 = bove the brave we prize the friends we love! Guard the brave we  
 = bove the brave we prize the friends we love! Guard the brave we  
 we will die ere betray



prize the friends we love! the brave we

we will die ere betray we will die ere betray - - - will

= tray they will die ere be tray they will die ere be =

= tray we will die ere be tray we will die ere be =

prize the friends we love! the brave we

prize the friends we love! the brave we

we will die ere betray

we will die ere betray

*ff*



prize the friends we love! the brave we

die ere be tray we will die ere betray will

tray ere be tray! they will die ere be

tray ere be tray! we will die ere be

they will die ere betray

they will die ere betray

prize the friends we love! the brave we

prize the friends we love! the brave we

we will die ere betray.

*p* *f* *pp*



prize the friends we love!

die ere be= tray!

= tray ere be = = tray!

= tray ere be=tray! Love&

They will die ere betray!

They will die ere betray!

prize the friends we love!

prize the friends we love!

*ppp* we will die ere be= tray.

*ppp* we will die ere be= tray.

*p* *pp* *Dim:* *ppp*



*Allegro* ♩ = 144. (Aside to Tyrolese)

hon - our ev'ry lip are seal = = ing my sons, be prudent but be firm! upon the

*Allegro* ♩ = 144. *f*

**DONNER**  
His

hills - your friends ex = spect you

*Soprani* upon the hills our friends ex = spect us

*Alto* upon the hills our friends ex = spect us

*Tenore* upon the hills our friends ex = spect us

*Basso* upon the hills our friends ex = spect us

upon the hills our friends ex = spect us

*ff* *f*

**HASPINGER**

name! His name! his name! or yield as trai = tors No! you shall

*p* *f* *fz*



learn that in these val = lies there is not one de =

**DONNER**

= serves that term! Holy Re = = bel your garb pro = tects you! Ho = ly

(Seizing BERTHA) *Veloce = 92.*

Re = bel your garb pro = tects you But Fate a fair hostage sup = = plies!

If till the morn = ing, slight = ing my warn = ing, Clemency

*sf*

scorning ye jus = tice de = = fy; vengeance tho' la = = ter, shall be the



grea = = ter, and of a trai = = = tor the death she shall die!

JOSEPHINE

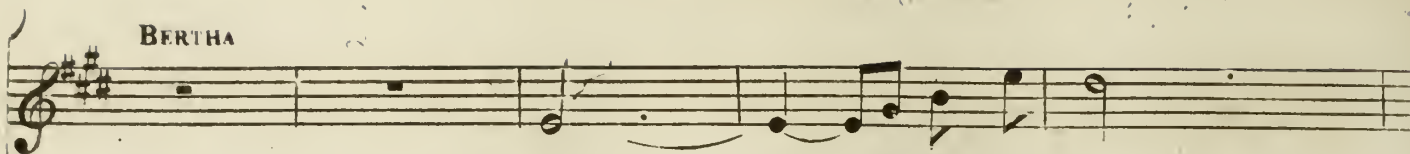
Dare till the morn = = ing slight = ing our warn = = ing All jus = tice

scorning Her free = dom de = = ny; vengeance tho' la = = ter

shall be the great = er, cow = ard and trai = = = tor the death ye shall

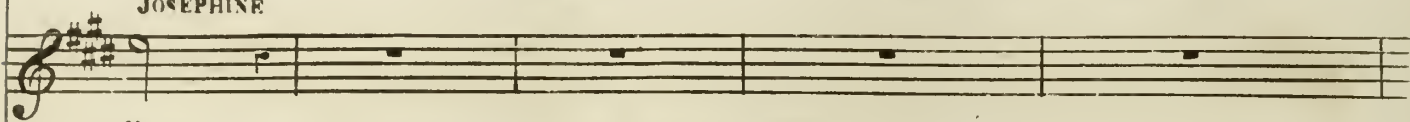


BERTHA



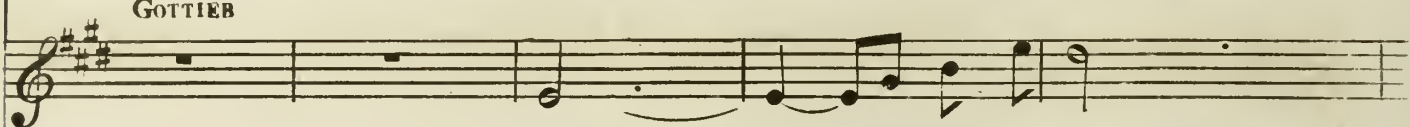
Dare - - - - - till the morn = = =

JOSEPHINE



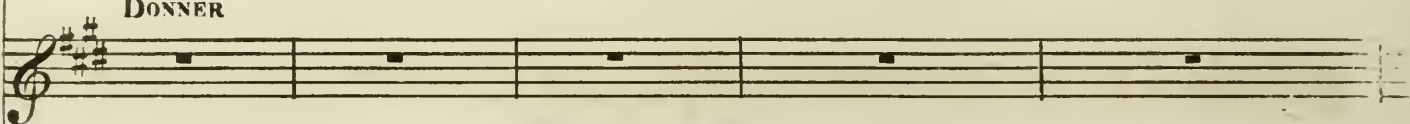
die.

GOTTIEB

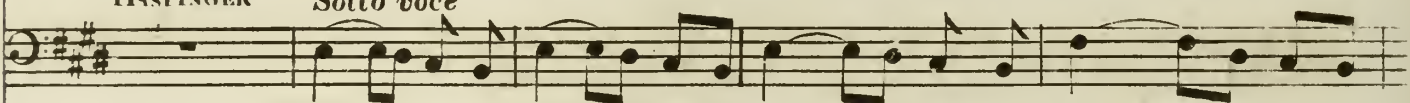


Dare - - - - - till the morn = = =

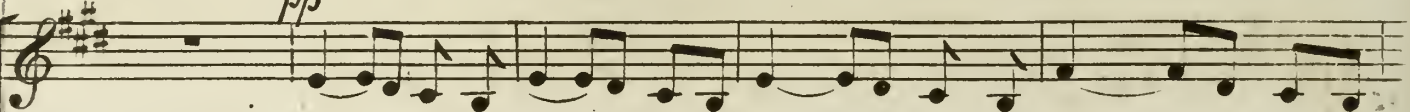
DONNER



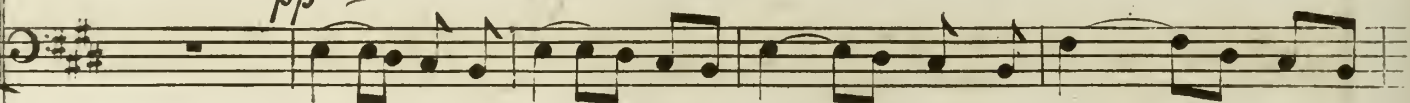
HASPINGER

*Sotto voce*

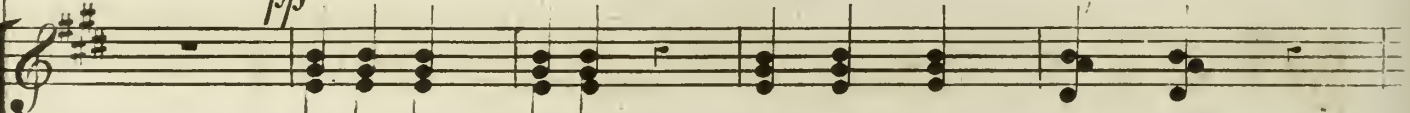
Dare till the morn = = ing slight = = ing our warn = = = ing

*pp*

If, till the morn = = ing slight = = ing our warn = = = ing

*pp*

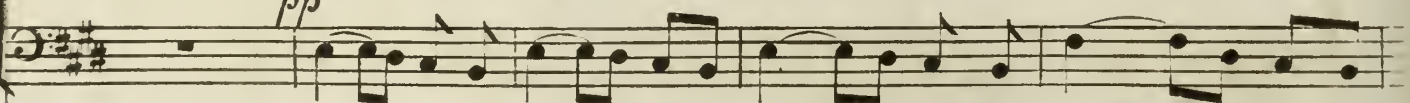
If, till the morn = = ing slight = = ing our warn = = = ing

*pp**pp*

Dare till the morning slighting our warn = ing



Dare till the morning slighting our warn = ing All Jus = = tice

*pp*

Dare till the morn = = ing slight = = ing our warn = = = ing





= ing

Dare . . . . . till the morn = = = =

= ing

If . . . . . till the morn = = = =

slight = ing our warn = ing Her free = dom de = ny;

Cle = men = cy scorn = ing Ye jus = tice de = fy;

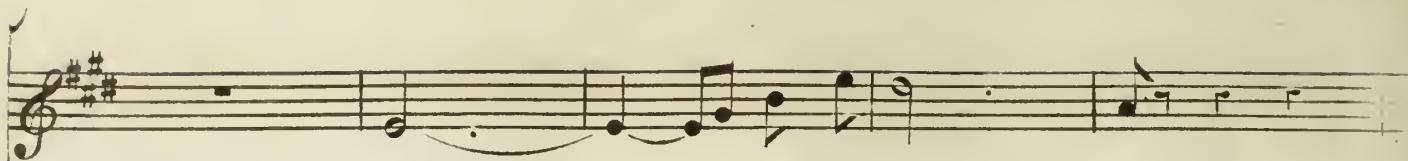
Cle = men = cy scorn = ing Ye jus = tice de = fy;

all jus = tice scorning free = dom de = ny;

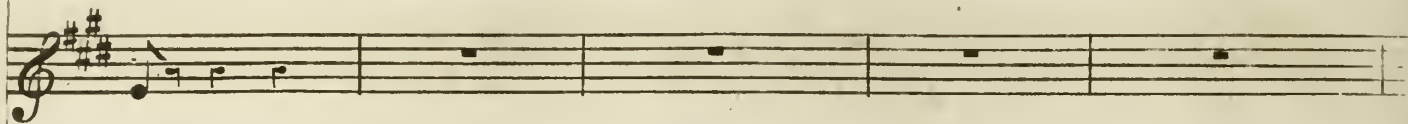
scorning free = dom de = ny; Ven = geance, tho'

slight = ing our warn = ing free = dom de = ny;

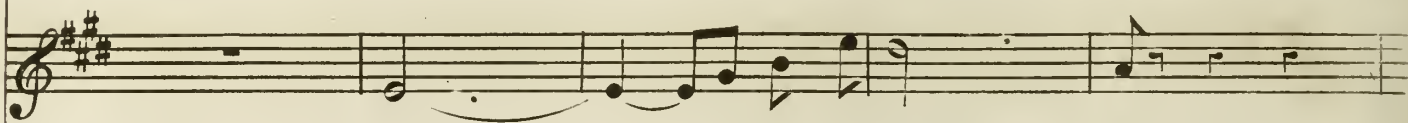




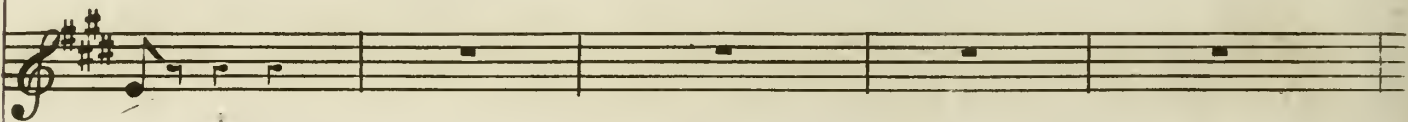
slight = = = ing their warn = = = ing



= ing



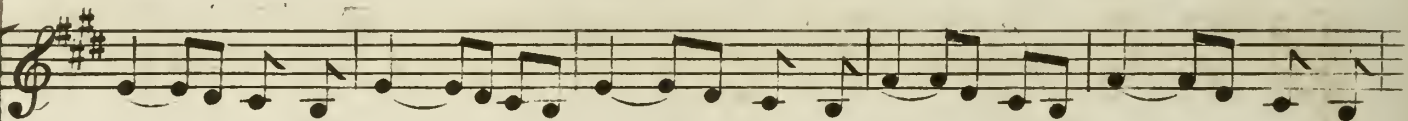
slight = = = ing our warn = = = ing



= ing



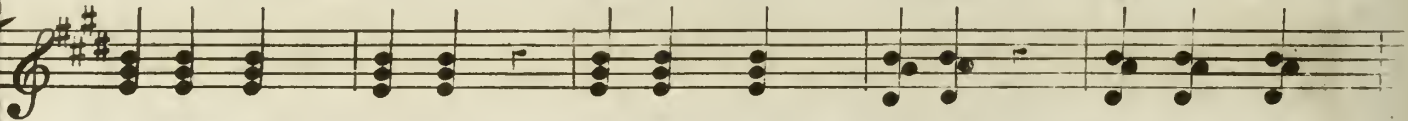
ven = geance tho' la = = ter shall be the great = = er, Cow = = ard and



ven = geance tho' la = = ter shall be the great = = er, Cow = = ard and



ven = geance tho' la = = ter shall be the great = = er, Cow = = ard and



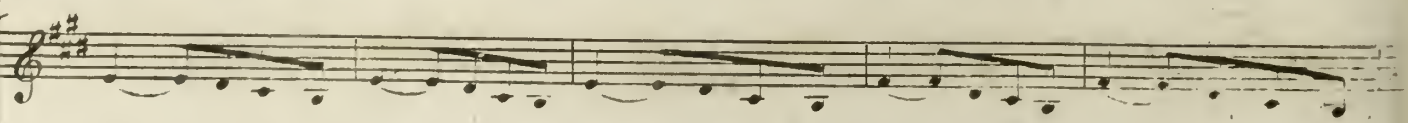
vengeance tho' la = ter shall be the greater Cow = ard and



la = ter shall be the greater Cow-ard and trai = tor the



ven = = geance tho' la = = ter shall be the great = = er, Cow = = ard and





all

slight = = = ing our warn = = = ing

all

slight = = = ing our warn = = = ing

trai = = tor the death ye shall die. ven = = geance tho' la = = ter

trai = = tor the death ye shall die. ven = = geance tho' la = = ter

trai = = tor the death ye shall die. ven = = geance tho' la = = ter

trai = tor the death ye shall die. vengeance tho' la = ter

death ye shall die. vengeance tho' la = ter shall be the

trai = = tor the death ye shall die. ven = = geance tho' la = = ter

Cres:



Jus = tice scorn = = = ing,  
 all Jus = tice  
 Jus = tice scorn = = = ing,  
 cle = = = men = cy  
 shall be the great = = er Cow = = ard and trai = tor the death ye shall  
 shall be the great = = er and of a trai = tor the death ye shall  
 shall be the great = = er and of a trai = tor the death ye shall  
 shall be the greater Cow = ard and trai = tor the death ye shall  
 greater Cow = ard trai = tor the death ye shall die.  
 shall be the great = = er Cow = = ard and trai = tor the death ye shall



10



grea = = ter shall be the grea = = ter cow=ard and trai = = tor

shall be the grea = = ter shall be the grea = = ter cow=ard and

grea = = ter shall be the grea = = ter cow=ard and trai = = tor

shall be the grea = = ter shall be the grea = = ter and of a

shall be the grea = = ter cow=ard and trai = = tor cow=ard and

shall be the grea = = ter shall be the grea = = ter and of a

shall be the grea = = ter shall be the grea = = ter cow=ard and

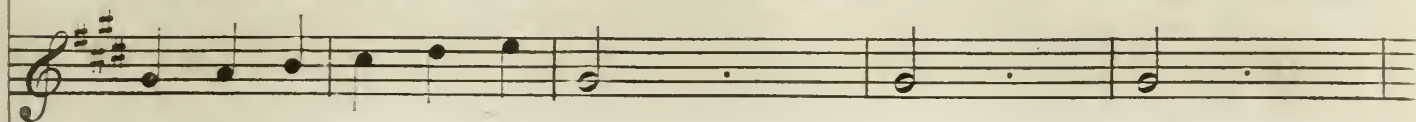
grea = = ter shall be the grea = = tere cow=ard and trai = = tor

shall be the grea = = ter cow=ard and trai = = tor cow=ard and





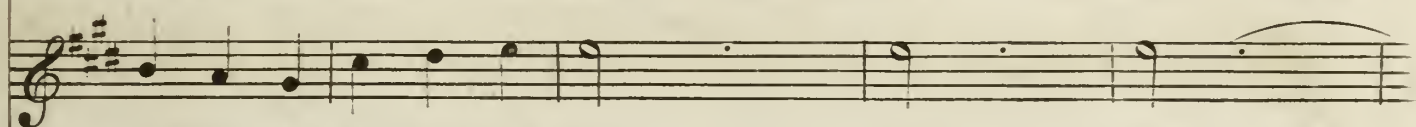
Cow=ard and trai = = tor ven = = geance tho' la = = = ter shall be the



trai=tor the death ye shall die. the death



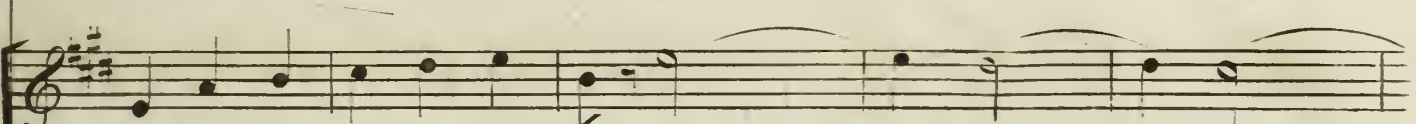
Cow=ard and trai = = tor ven = = geance tho' la = = = ter shall be the



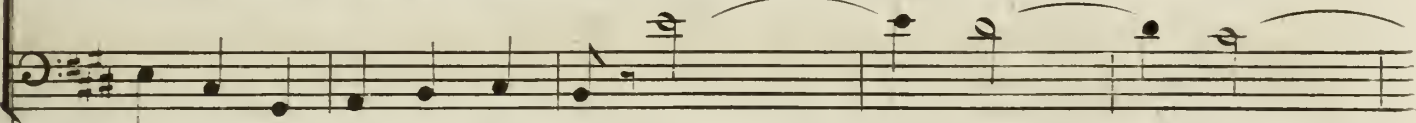
trai=tor the death she shall die. the death



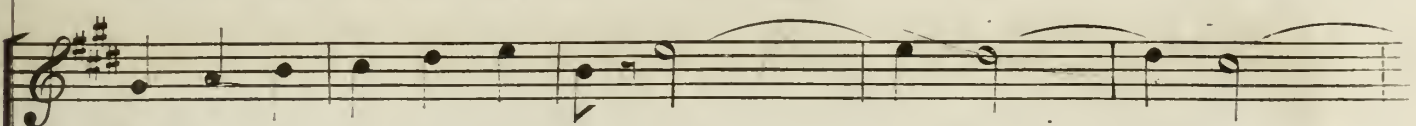
trai=tor the death ye shall die. Cow = = = ard and . . . .



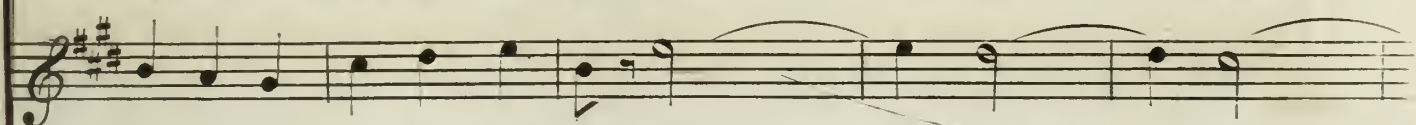
trai=tor the death she shall die. and . . . . of a . . . .



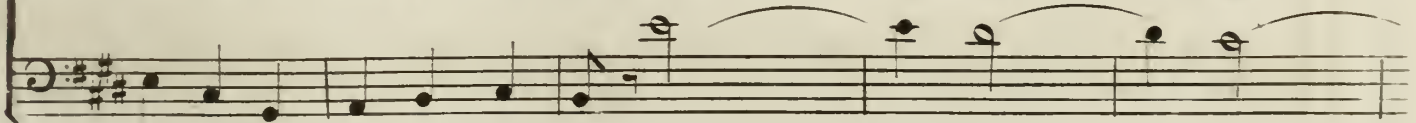
trai=tor the death she shall die. and . . . . of a . . . .



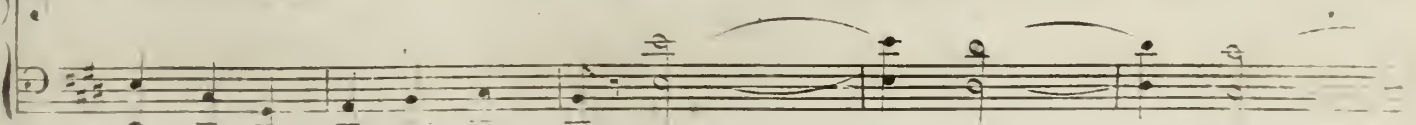
trai=tor the death ye shall die. Cow = = = ard and . . . .



trai=tor the death ye shall die. Cow = = = ard and



trai=tor the death ye shall die. Cow = = = ard and . . . .





grea = = ter cow = = ard and trai = = tor the death ye shall die. ye shall

ye shall die. the death ye shall

grea = = ter cow = = ard and trai = = tor the death ye shall die. ye shall

she shall die. the death she shall

- - - - trai = = = tor the death shall

- - - - trai = = tor = = the death shall

- - - - trai = = tor = = the death shall

- - - - trai = = tor the death shall

- - - - trai = = tor the death shall

- - - - trai = = tor the death shall

- - - - trai = = tor the death shall

*f* *f* *f*

6012



die . . . . . the death . . . . . the death . . . . . the death . . . . .

die . . . . . the death . . . . . the death . . . . . the death

die . . . . . the death . . . . . the death . . . . . the death

die . . . . . the death . . . . . the death . . . . . the death

die . . . . . the death . . . . . the death . . . . . the death

die . . . . . the death . . . . . the death . . . . . the death

die . . . . . the death . . . . . the death . . . . . shall die

die . . . . . the death . . . . . the death . . . . . shall die

die . . . . . the death . . . . . the death . . . . . shall die

die . . . . . the death . . . . . the death . . . . . shall die

The musical score is written for a choir and piano. It consists of ten systems of staves. The first nine systems each have four staves: three for vocal parts (Soprano, Alto, Tenor/Bass) and one for piano accompaniment. The piano part is written in the right hand of a grand staff. The lyrics are repeated across the vocal staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing beamed sixteenth notes. The lyrics are: 'die . . . . . the death . . . . . the death . . . . . the death' for the first six systems, and 'die . . . . . the death . . . . . the death . . . . . shall die' for the last four systems.



*Piu moto*

the death shall die! yes the

ye shall die the death shall die! yes the

ye shall die the death shall die! yes the

she shall die she shall die!

shall die the death shall die! yes the

and of a traitor death she shall die!

and of a traitor death she die!

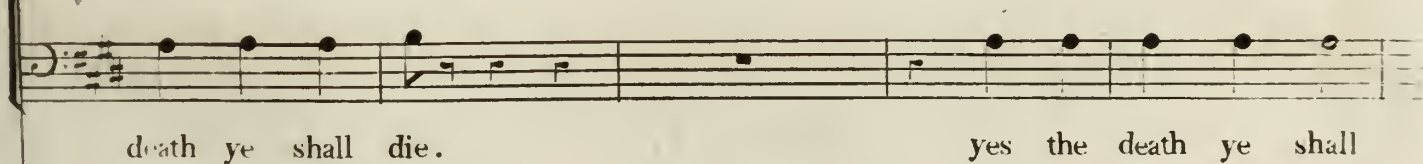
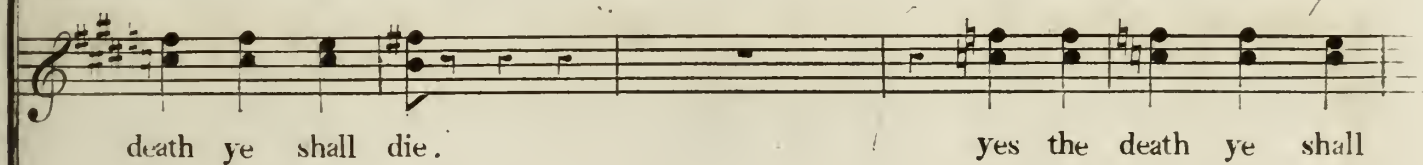
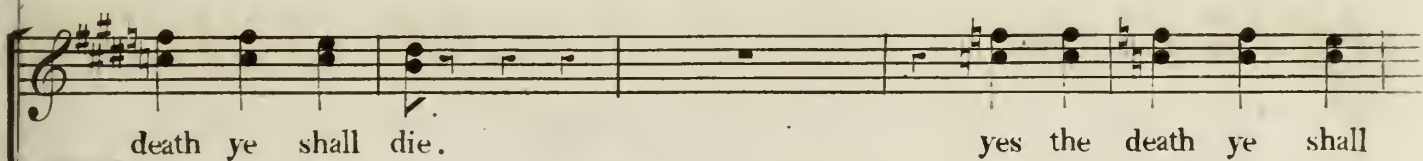
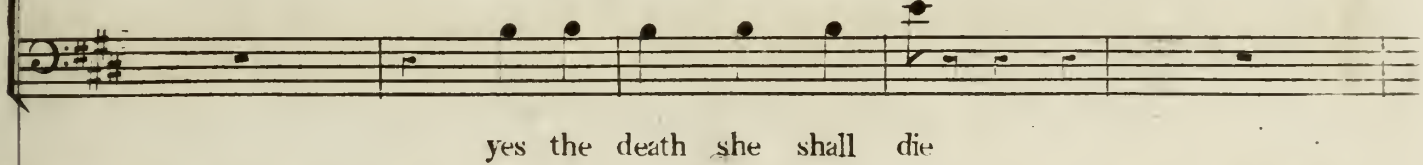
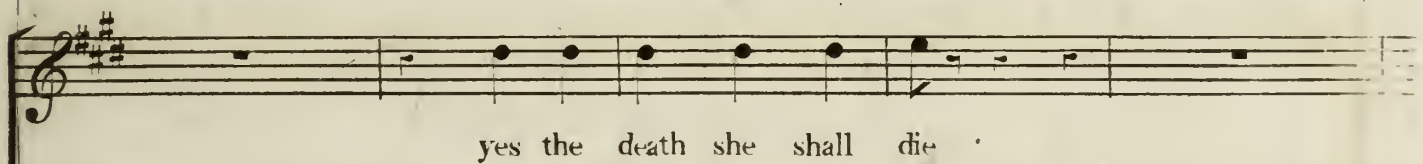
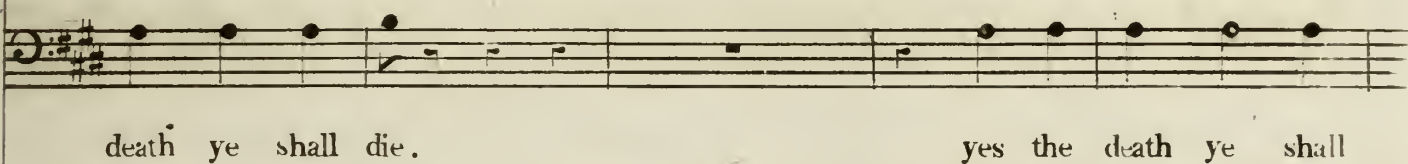
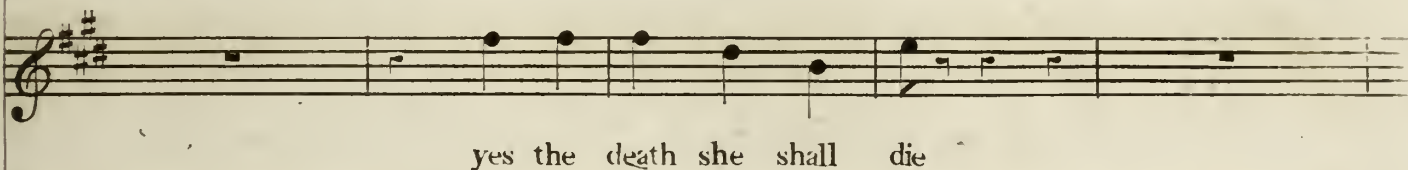
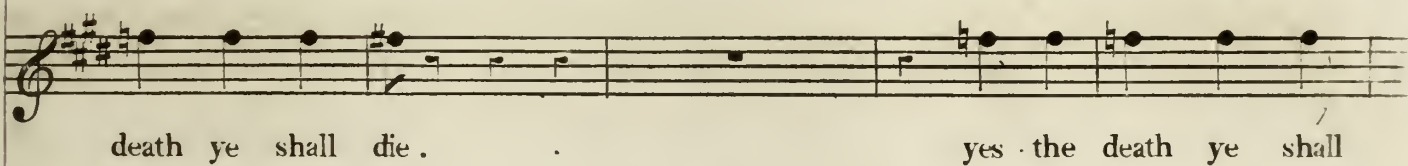
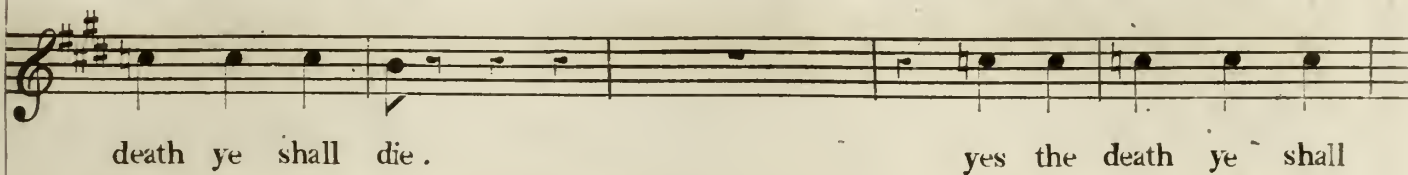
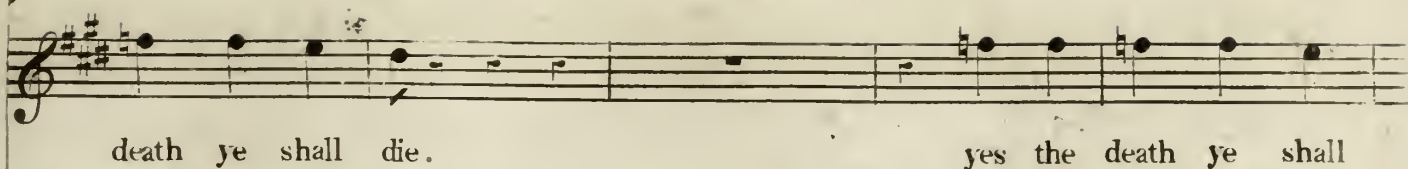
coward and traitor death shall die! yes the

coward and traitor death shall die! yes the

coward and traitor death shall die! yes the

*Piu moto*







die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

yes the death she shall die yes the

die. yes the death ye shall die. yes the

yes the death she shall die yes the

yes the death ye shall die

die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

sva



death yes the death - - - - - die ye shall die.

death yes the death ye shall die ye shall die.

death yes the death ye shall die ye shall die.

death yes the death she shall die she shall die.

death yes the death ye shall die ye shall die.

death yes the death she shall die she shall die.

death yes the death she shall die she shall die.

death yes the death ye shall die ye shall die.

death yes the death ye shall die ye shall die.

death yes the death ye shall die ye shall die.



The musical score consists of seven systems of grand staves. The first system shows a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a melodic line in the treble staff and a more active bass line. The fourth system includes a 'loco' marking above the treble staff, indicating a section played without the piano. The fifth system shows a melodic line in the treble staff and a bass line with some chords. The sixth system continues the melodic and harmonic development. The seventh system concludes the piece with a final chord in the treble staff and a bass line ending with a double bar line and repeat dots.



# SWEETLY ON THE WINGS OF MORNING.

*Andantino.*

3 3

Corno Inglese

*rf*

Flauto

*pp* *f* *p*

*hr*

3 3 3 3 3 3

*hr*

Sweet-ly on the wings of morning, Float-ing down the val-ley!

*pp*

3 3

*hr*

A = i a = i a = i a = i a = i a = i a = i

Flauto

*hr*



Comes the king's me=lo=dious warning, On the hills to ral- - - ly!

*pp*

A = = i a = i a = = i a = i a = = i a - - - i!

*Flauto*

Peace in ev'ry note is breath = = ing On them echo, echo loves to dwell, echo,

*p* *pp*

echo, echo, echo loves to dwell - - - - - Silv=ry mists the

*rall?* *dol:* *rall?* *a tempo*

*rall?* *p*



*Piu moto un poco*

lake... enwreathing, Rise like spi=rits at... the spell! a = i a = i a = i

*rf*

a = i a = i a = i a = i a = i a = i a = i a = i a = i Rise like spirits at the

*pp* *f* *f*

spell!

*ff* *rf* *rf* *rall?*

*Corni*

**RECIT:**

But ere long the Peasant's song To sterner music changing, Banner'd

*tremolo.* *f/p*



ranks the vale shall throng Re=venge the rocks be ranging!

*f/p* *f* *p* *pp*

*All? Vivace.*

Squad=rons galloping! flames en=ve-losing Craggs with carnage reeking!

*p* *ff*

Trum=pets sounding! shots rebounding! Death for vic=tims shrieking!

*p* *Tromba* *ff*

'Till the shout of vic=to=ry clear= = = ing Bat=tles' crimson clouds a= way;

*p* *pp Tromba*



*rall?*

Peace with Freedom re=ap=pear= ing Here resume their ancient sway; - - - -

*Tempo 1<sup>mo</sup>*

Then a-gain the breeze of mor=ning Float=ing down the val=ley

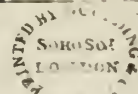
*All<sup>to</sup> Vivace.*

Shall bear the king's melo=dious war=ning On the hills to ral-ly a-i a-i a-i!

On the hills to ral-ly!

Sweetly on

6012





## T R I O .

Sung by Mr. SINCLAIR, Mr. BEDFORD, and Mr. H. PHILLIPS.

ALLEGRO  
MODERATO.

$\text{♩} = 120.$

Rossini

*ff* *ff* *sf*

HOFER.

When our Tyrol on her children is call...ing, Is there a

*f* *sf*

das...tard who would pause.

Her Ty...rants

*sf* *sf* *sf* *sf* *sf* *p*

soon... shall hear the shout ap...pall...ing, To arms, To arms in Free...dom's cause. To

*f*



arms . . . . . To arms . . . . . in Freedom's cause, in Free-dom's

cause, in Freedom's cause, in Freedom's cause shall hear the

shout ap-pall-ing, To arms, To . . . . . arms in Free-dom's

cause. My heart . . . . . to meet the foe is

WALTER.

*ff* *p* *sf* *sf* *sf* *sf* *ff* *Colla voce.*

*pp* *hr* *a tempo.*

*Rallent.*



burning, My sword.... thirst....ing for the

fight: If from the field you see me basely turn....ing. Cleave thou to

earth the Traitor in his flight, If from . . . . . the field . . . . .

..... you see me basely turn....ing, Cleave thou to earth the



Trai...tor in his flight, Cleave thou to earth. Cleave thou to

*sf sf sf sf sf sf sf*

or  
Trai...tor in his flight.

earth..... the.... Trai...tor in his flight. 'Tis well; but

*ff ff ff ff f*

HASPINGER.

Ah! on this flame to heap fuel.... There's a tale that must yet be

*sf sf sf sf sf*

told. O nerve thy heart to bear the tidings

*sf p*



cru... el. Reluc... tant lips... must now... un... fold, Nerve...  
 ..... thy heart... to bear the tidings these lips must now un...  
 ... fold, to bear the tidings these lips must now un... fold, Nerve thy heart to  
 bear the cru... el ti... dings these lips must now un...

*ff*  
*8va*  
*sf* *sf* *sf*  
*8*  
*sf* *sf* *sf* *sf* *ff*



WALTER.

-----fold. Cease with my fears to dal...ly, Of my

HASP:

WALTER.

bride would'st thou tell. Aye, the Rose of her val...ley. She

HASP:

HOFER.

WALTER.

lives? Your spirits ral...ly, She lives but in a dungeon cell My

HASP:

Ber...tha? Yes, thy Bertha. Thy



Bride. . . . . Her val- . . . leys flow'r and pride, Thy Bride was borne a . . .

way, By the ruf- . . . fians this day. What sayst thou?

WALTER.

*ff Vivace.* *Colla voce.*

O torture! my heart

*ff* *Dim:*

my heart 'tis breaking

*Espres:*

*p* *pp*



*Espress: molto.*

ANDANTINO  $\text{♩} = 50.$

She call'd..... upon her love des...

*Sotto voce.*

.....pair...ing, Where was he to shield.... and to save? She

call'd..... up on her love des... pair...ing, Where was he to shield.... and to

save? O Cow...ard why her peril sha...ring? Staid I not, their en...mity



or  
soul... shall I ne'er see... thee

da...ring, My life..... my soul! shall I ne'er see..... thee

WALTER.  
more? (To Haspinger.)

HOFER.  
Anguish rends him, Be...hold how it

HASPINGER.  
Strength forsakes him, Be...hold how it

PIANO-FORTE.  
pp

My Ber...tha

shakes him Soon.... his grief will to fu...ry be

shakes him Soon.... his grief will to fu...ry be



My Ber...tha!

changing, His des...pair will give edge to his sword.

changing, His des...pair will give edge to his sword.

For..... each pang through his bo...som now rang...ing, One.... shall

For..... each pang through his bo...som now rang...ing, One.... shall

Oh! cow...ard why her peril

fall of our Tyrants ab...hord, Soon his grief will to fu...

fall of our Tyrants ab...hord, One shall fall one shall



sha...ring, Staid I not their en mity da...ring My  
 ry, will to fu ry be chang...ring,  
 fall Of our Tyrants ab hor'd, Soon his grief will to  
 or love! I shall ne'er see thee  
 life..... my love! I shall ne'er see thee  
 will to fu ry be chang...ing, His des pair, his des  
 fu ry, will to fu ry be chang...ing, Des  
*Smorz: e con molto espress:*  
 more I shall ne'er see thee more, no, no, no, I shall ne'er see thee  
 pair will give edge to his  
 pair will give edge to his



more, I shall ne'er see thee more no  
 sword, For each pang through his bo...som rang...ing,  
 sword, For each pang through his bo...som rang...ing,

No! I ne'er shall see thee more,  
 One shall fall... one shall fall of our Ty-rants ab...  
*Dolce.* One shall fall, one shall fall of our Ty-rants ab...  
 Corni.

I shall ne'er see thee more no No I ne'er shall see thee  
 ...hord, our Ty-rants, Of our Ty-rants ab...  
 ...hord, our Ty-rants, Of our Ty-rants ab...



more . . . . . I shall ne'er see thee more . . . . .  
hor'd, one shall fall, one shall fall, Of our Ty\_rants ab...  
hor'd, one shall fall, one shall fall, Of our Ty\_rants ab...  
*Smorz:* *Dim:*  
I shall ne'er see thee more . . . . . I shall ne'er see thee  
hor'd! Of our Ty\_rants ab... hor'd . . . . .  
hor'd! Of our Ty\_rants ab... hor'd . . . . .  
*sotto voce.*  
more . . . . . Art sure 'twas she?  
*ALLEGRO VIVACE. ♩ = 84*  
*Dim:* *p* *sf*



Saw!

I saw with sorrow, And heard her con..demn'd to death! if to-

To Death un..hand me For me she

Madman stay

-mor..row\_\_

dies! Their direst pangs my tor..tur'd soul de...

Stay and save her

When our Tyr..l H..f

The musical score is written for a dramatic scene. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "Saw!", "I saw with sorrow, And heard her con..demn'd to death! if to-", "To Death un..hand me For me she", "Madman stay", "-mor..row\_\_", "dies! Their direst pangs my tor..tur'd soul de...", and "Stay and save her". The piano accompaniment includes dynamic markings such as *sf* (sforzando), *f* (forte), and *ff* (fortissimo). The score is arranged in systems, with the vocal line and piano accompaniment alternating. The piano accompaniment features a variety of musical textures, including arpeggiated chords, sustained chords, and melodic lines. The overall mood is dramatic and intense.



fies In their hold Vengeance will seem braver

Our hatred is as

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment staff (grand staff). The vocal parts have lyrics: 'fies In their hold Vengeance will seem braver' and 'Our hatred is as'. The piano accompaniment features a series of chords and melodic lines.

deep 'gainst our Coun...try's en...sla...ver, Stay, and with the same good

The second system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment staff (grand staff). The vocal parts have lyrics: 'deep 'gainst our Coun...try's en...sla...ver, Stay, and with the same good'. The piano accompaniment continues with chords and melodic lines.

Accursd de...lay.

brand... Save thy love and thy native land

*sf sf sf*

The third system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment staff (grand staff). The vocal parts have lyrics: 'Accursd de...lay.' and 'brand... Save thy love and thy native land'. The piano accompaniment features a series of chords and melodic lines, with dynamic markings *sf* (sforzando) appearing three times.



RECIT:

HOFER.

The night will soon be round us closing; Her shades on the

lake already are reposing. When her veil shall be thrown over

mountain and wave, we will hasten on the hills, To meet our brothers

brave; Their hearts for Freedom yearning, The ploughshare to the



glaive In holy transport turning, And blend in one heroic cry Our vows to

*cres.* *cres.* *f sempre.*

Our vows to con...quer or to die...

con...quer or to die Our vows to con...quer or to die...

Our vows to con...quer or to die...

*ff* *sempre.* *f* *f* *p*

Em...brace ... we

Embrace we here embrace we here Brave Tyrol

Embrace we here embrace we here Brave Tyrol

*f* *f* *p*



here Brave Tyrol e... ans. By fo... reign

e... ans. By foreign foes, By fo reign foes our rights in...

e... ans. By foreign foes, By fo reign foes our rights in...

foes... our rights in va... ded. Our

va... ded Our hearths and al... tars thus de...

va... ded Our hearths and al... tars thus de...

hearth's and al... tars thus de gra... ded.

gra... ded Can the grave dar... ker make our doom the grave

gra... ded Can the grave dar... ker make our doom the grave



Ah! Can the grave darker make our doom Can the grave  
 dark\_er make our doom Death has for him  
 dark...er make our doom Death has for him

darker make our doom Death has for him no pang ap\_pal\_ling Who  
 no pang ap\_pall...ing Who  
 Death has for him no pang ap\_pal\_ling Who

for his Fa...ther land is fall...  
 for his Fa...ther land is fall...  
 for his Fa...ther land is fall...

*ff* *sf* *dim.* *p* *pp*



ing... His name shall live in grateful Poets The martyrs

ing... His name shall live in grateful Poets The martyrs

ing... His name shall live in grateful Poets The martyrs

wreath hallow his Tomb. His name shall

wreath hallow his Tomb. His name shall

wreath hallow his Tomb. His name shall

live in grate-ful Poets The mar-tyrs wreath

live in grate-ful Poets The mar-tyrs wreath

live in grate-ful Poets The mar-tyrs



hal... low his tomb Our hearths and Al tars thus de... gra... ded.

hal... low his tomb Our

wreath hal low his tomb Our hearths and Al tars thus de... gra... ded

By fo... reign foes our rights in...

hearth and Al... tars thus de... graded.

By fo... reign foes our rights in... va... ded Our hearths and Al tars thus de...

va... ded. Can the grave.....

By fo... reign foes our rights in... va... ded

graded. By fo... reign foes our rights in... va... ded Can the

*sf sf sf*



..... darker make our doom

Can the grave..... darker make our

grave darker make our doom Ah! can the grave darker make our

*sf sf sf sf*

Can the grave..... darker make our doom can the grave.....

doom Can the grave dark...er make our doom can the grave.....

doom Can the grave dark...er make our doom can the grave.....

..... darker make our doom.....

..... darker make our doom.....

..... darker make our doom.....

*f f f p*

Embrace we

Embrace we



Embrace... we here... Brave Tyrol...

here embrace we here Brave Tyrol... e... ans.

here embrace we here Brave Tyrol... e... ans.

e... ans.

By fo... reign

By fo... reign foes, By fo... reign foes our rights in...

By fo... reign foes, By fo... reign foes our rights in...

foes our rights in... va... ded Ah! can the

va... ded Ah! can the grave, the grave... dark... er make our

va... ded Ah! can the grave, the grave... dark... er make our

*cres.*



grave dark...er make our doom Can the grave dark...er make our  
doom Death has for him  
doom Death has for him Death

doom Death has for him no pang ap...pall...ing Who  
no pang ap...pall...ing Who  
has for him no pang ap...pall...ing Who

for his Fa...thers land is fall...  
for his Fa...thers land is fall...  
for his Fa...thers land is fall...

*ff* *sf* *dim.* *p* *pp*



ing: His name shall live in grateful Poe...ans The martyrs

ing: His name shall live in grateful Poe...ans The martyrs

ing: His name shall live in grateful Poe...ans The martyrs

*dol.*

wreath hal...low his tomb. His name... shall

wreath hal...low his tomb. His name... shall

wreath hal...low his tomb. His name... shall

live in grate...ful Poe...ans, The mar...tyrs wreath

live in grate...ful Poe...ans, The mar...tyrs wreath

live in grate...ful Poe...ans, The mar...tyrs



hal... low his tomb! His name shall live in grate... ful

hal... low his tomb! The mar... tyr's wreath

wreath hal... low his tomb! His name shall live in grate... ful

*ff*

Poëans The mar... tyr's wreath hal... low his tomb. His name shall

... hal... low ... his tomb. His name shall

Poëans The mar... tyr's wreath hal... low his tomb. His name shall

8

live in grateful Poëans The martyr's wreath The martyr's wreath hal...

live in grateful Poëans The martyr's wreath The martyr's wreath hal...

live in grateful Poëans The martyr's wreath The martyr's wreath the martyr's



low his tomb, His name shall live in grate-ful

low his tomb. The mar-tyr's wreath...

wreath hal-low his tomb, His name shall live in grate-ful

Pœans, The Mar-tyr's wreath hal-low his tomb, His name shall

hal-low his tomb His name shall

Pœans, The Mar-tyr's wreath hal-low his tomb, His name shall

live in grate-ful Pœans, The Martyr's wreath, The Martyr's wreath, hal-

live in grate-ful Pœans, The Martyr's wreath, The Martyr's wreath, hal-

live in grate-ful Pœans, The Martyr's wreath, The Martyr's wreath, the martyr's



low his tomb; His name shall live in grate-ful Poems, The Martyr's

low his tomb; His name shall live in grate-ful Poems, The Martyr's

wreath hallow his tomb; His name shall live in grate-ful Poems, The Martyr's

wreath hallow his tomb.....

wreath hallow his tomb.....

wreath hallow his tomb..... loco.

*sf*

*sf*



**O'ER CRAG & STREAM,**  
*Chorus of Bavarian Soldiers*  
 and  
**Quintett of Tyrolese Peasants,**  
*Sung in the Historical Opera*  
 OF  
**HOFER,**  
 The Tell of the Tyrol,  
*at the*  
*Theatre Royal, Drury Lane.*  
 The Poetry by L.R. PLANCHÉ,  
 Composed by  
**ROSSINI,**  
*Arranged & Adapted for the English Stage.*  
 BY  
**HENRY R. BISHOP.**

Ent. Sta. Hall.

London, Published by Goulding\* &amp; D. Almaine, 20, Scho Square.

Pr. 3/-

**ALLEGRO VIVACE**

4 Corni

*ff*



The piano introduction consists of three systems of staves. The first system has a treble and bass staff with a *ff* dynamic. The second system also has a treble and bass staff. The third system has a treble and bass staff. The music is in a key with two flats and a 2/4 time signature.

CORO: Bavarian Soldiers.

ALTO

Alto vocal staff with lyrics: *ff* O'er crag and stream light-ly bound-----ing, Thy

TENORE

Tenor vocal staff with lyrics: *ff* O'er crag and stream light-ly bound-----ing, Thy

BASSI

Bass vocal staff with lyrics: *ff* O'er crag and stream light-ly bound-----ing, Thy

PIANO  
FORTE

Piano accompaniment for the chorus, featuring a treble and bass staff with a *ff* dynamic. The music is in a key with two flats and a 2/4 time signature.

First vocal staff of the second system with lyrics: mel... low horn gai-ly sound-----ing;

Second vocal staff of the second system with lyrics: mel... low horn gai-ly sound-----ing;

Third vocal staff of the second system with lyrics: mel... low horn gai-ly sound-----ing;

Clarinet staff with a *Clar:* marking and a *sf* dynamic. The music is in a key with two flats and a 2/4 time signature.

Piano accompaniment for the second system, featuring a treble and bass staff. The music is in a key with two flats and a 2/4 time signature.



Go Hunter and rend the skies. With

Go Hunter and rend the skies. With

Go Hunter and rend the skies. With

*Clar:*

*sf* *sf* *sf* *sf*

shouts when a chamois dies. The chace hath its plea\_sures in\_spi-----

shouts when a chamois dies. The chace hath its plea\_sures in\_spi-----

shouts when a chamois dies. The chace hath its plea\_sures in\_spi-----

*ff* *sf* *sf*

ring; But war bra-ver sport, bra-ver sport still sup-plies!

ring; But war bra-ver sport, bra-ver sport still sup-plies!

ring; But war bra-ver sport, bra-ver sport still sup-plies!



O give us the roar of battle—

O give us the roar of battle—

O give us the roar of battle—

And the chace of hu-man prey,

And the

And the chace of hu-man prey,

And the

And the chace of hu-man prey, When the fa-tal vol-lies rat-tle, And the

stirring trumpets bray.

And the stirring trumpets

stirring trumpets bray.

And the stirring trumpets

stirring trumpets bray. When the fa-tal vol-lies rat-tle, And the stirring trumpets



bray. O give us the roar of bat-tle, And the chase of hu-man prey, When the

bray. O give us the roar of bat-tle, And the chase of hu-man prey, When the

bray. O give us the roar of bat-tle, And the chase of hu-man prey,

fa-tal vol-lies rat-tle, And the stirring trumpets bray. When the fa-tal vol-lies

fa-tal vol-lies rat-tle, And the stirring trumpets bray. When the fa-tal vol-lies

And the stirring trumpets bray.

*sf*

*sf*

rat-tle, And the stirring trumpets bray. the trum--pets bray. When the

rat-tle, And the stirring trumpets bray. the trum--pets bray. When the

And the stirring trumpets bray. the trum--pets bray. When the

*sf*



trum... pets bray...  
trum... pets bray...  
trum... pets bray...  
Bell at a distance

*First Soldier.*

What sounds are those?

*MODERATO*

*dim*

Harp (behind Scenes)

*p*

**QUINTETTO.**

(Sung behind the Scenes.)

*Mezzo Voce.*  
2. Soprani.

O... ver the Lake... the mists are creep... ing,

O... ver the Lake... the mists are creep... ing,

O... ver the Lake... the mists are creep... ing,

O... ver the Lake... the mists are creep... ing,

*f*

*p*



[illegible]



(169) *smorz: e pp*

mists are creep---ing The mists creep---

mists are creep---ing The mists creep---

mists are creep---ing The mists creep---

*f* mists are creep---ing The mists creep--- *smorz: p*

---ing,--- The Day soon will close!--- The Day

---ing,--- The Day soon will close!--- The Day

---ing,--- The Day soon will close!--- The Day

---ing,--- The Day soon will close!--- The Day

soon close-----

soon close-----

soon close-----

soon close-----

*ppp* *dim*



1st Soldier:

The Pea... sants from la... bour re-

Tempo 1.<sup>mo</sup> *p*

ti... ring, They sing as home... ward they stray!

4 Corni (behind Se<sup>2</sup>)

And hark! to horse! our Bugles

*sf*

1st Soldier:

calling! Re... mind us that night

*pp*

CORO of Soldiers. Re... mind us that night

*pp*

Re... mind us that night

*pp*

Piano Re... mind us that night

*pp*



*sotto voce*

is now fall-----ing- 'Tis night! 'Tis night!

is now fall-----ing- 'Tis

is now fall-----ing- 'Tis

is now fall-----ing- 'Tis

*cres* *pp*

'Tis night! 'Tis night!

night! 'Tis night! 'Tis night! 'Tis night! 'Tis night!

night! 'Tis night! 'Tis night! 'Tis night! 'Tis night!

night! 'Tis night! 'Tis night! 'Tis night! 'Tis night!

*pp*

To horse, our Bu-gles sounding-

To horse, our Bu-gles sounding-

To horse, our Bu-gles sounding-

To horse, our Bu-gles sounding-

*pp*



our Bugles sounding- 'Tis night! 'Tis night! a-----way a-----

our Bugles sounding- a-----way a-----

our Bugles sounding- a-----way a-----

our Bugles sounding- a-----way a-----

way. a-----way. a-----way. a-----way. a-----way.

way. a-----way. a-----way.

way. a-----way. a-----way.

way. a-----way. a-----way.

*f* *ppp*



# FAST FROM THE LAKE.



*Andante e Semplice.*

Fast from the lake, — the grove, the foun=tain,

HARP. *f* *p*

Day wings her flight, Day wings her flight; Still on the

snow that crests the moun=tain Lin=gers her light.



Lin = gers her light. Thus from my heart's sad world re = =

= ti = = ring, As hope fades a = way, As hope fades a =

*rall?*

= way; One cold and dis = = = tant chance as = =

*p*

= pi = = = ring, — Catch = = es her ray, Catch = = es her

*ad lib:*



2<sup>nd</sup> Verse.

ray. Time's Iron tongue the

*f* (Bell) *p*

knell is ring = ing, Bids it de = = part, Bids it de =

= part; Sul = = len = ly o'er the dark wave swing = = ing, It

strikes on my heart, It strikes on my heart!



Day from her last poor re = = fuge. dri = = ven, Va = = nishes

quite, Va = = nishes quite! . . . . Hope seeks, with

*rall.* *p*

her, a home in Heav'n; — All on Earth is night!

*ad lib.*

All on Earth is night!

*ff*

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LONDON



# ETERNAL ALPS.

SUNG BY  
MR. H. PHILLIPS.

ADAPTED and ARRANGED FROM ROSSINI,  
BY HENRY R. BISHOP

## RECIT:

HOFER.

Eternal Alps! thou band of giant bro - thers

*Moderato.*

*p* *sfz* *p*

Helmed with Ice, and plumed with sable Pines; Ye

*sfz* *f*

seem in cold disdain on willing slaves to smile!

*f*

Soon shall our beacons, fiercely blazing, Bid ye crimson with shame,

*Allegro ff*



For having so mista'en your sons!

*f*

*Espress: e*

"Aus =

*Lento*

= = tria's heart and shield" — hast thou been e = ver call'd, My country! —

*pp*

and do they deem thee broken, degraded! No! they shall

*ff*

find thy 'scutcheon stainless still, Thy pulse as true, as bravely

*sfz* *Moderato*



beating, As rooted as thy hills, — thy loyalty and love!

*Corni*

*f* *p* *All<sup>o</sup>* *f* *pp*

A=gain that sound! It mads mine

ear! — but tremble!

The hour will come!

march on in fancied triumph! Ba = va = = ria ! thy reign is well nigh

*Recit:* *f* *p* *f* *p* *f* *p*

015



*All.<sup>o</sup> Agitato.*

o'er! *Sotto Voce* Thine armed

*ff All.<sup>o</sup> Agitato.* *ff*

heel a nation crush = ing, With her blood the val = leys are

blush = ing! Thine armed heel a nation crush = ing With her

blood the val = leys are blushing! With her tears —

With her tears the ri = = = = vers o'er = flow! But the

*p* *ff* *pp* *sfz* *sfz* *sfz* *sfz*



scent — the scent of that slaughter All thy fierce = = = = ness hath

taught.... her And the rush — the rush of that wa=ter Shall o'er-

=whelm thee with woe ! Ty=rol thus

rends in des=pe=ra=tion, The chain of

foreign u=sur==pation. And forms of its

*ff* *sfz* *sfz* *p dol!* *f* *p*



frag = = = = ments a scourge for the foe! forms of its

frag = = = = ments a scourge for the foe! And forms..... of its

fragments a scourge..... for the foe! A=

= gain... her an = = = = cient glory Shall gild... her

hal = = = low'd name; dol:



The deeds of ol=den story No

lon=ger be her shame! A = gain..... her ancient glo = = = ry Shall

gild..... her hallow'd name; The deeds of old=en sto = = = ry No

lon = ger be her shame! No lon = = = = = = = = ger, no

lon = = = = ger be her shame ..... No lon = = = = =



== ger be her shame! ..... no lon ==

== ger be her shame! her shame! ..... *rall?*

... her ..... shame!

*Espres:* *Larghetto Sosten:* Thou who art mer = = = cy! Thou... who art

might!..... Be Thou her buck = = = ler and sword..... in the



fight! Thou who art mer=cy! Thou... who art might!....

Flauto

Be Thou her buck=ler—her buck=ler and sword..... in the

*ad lib:*

*pp*

fight! Tyrol shall rend, in despe=ra=tion, The

*Tempo 1<sup>mo</sup>*

*pp* *dim:* *Tempo 1<sup>mo</sup> pp*

chain of foreign u=sur=pa=ation, And form..... of its

*f*

fragments a scourge..... for the foe!

*rf* *rf* *rf*



*espres:*

*Andantino con moto* Yes, a = gain..... her ancient glo = = ry, Shall gild her hal = = = low'd

*Piu moto un poco*

name;... Shall gild her hal = = = low'd name! The deeds of ol = = = den

*Piu moto un poco*

sto = ry no lon = ger be... her shame! A = = gain her an = = = cient

glo = = = = ry Shall gild her hallow'd name, A = = gain her an = = = cient

*Tempo 1<sup>mo</sup>*

glo = = = = = ry shall gild her hal = = low'd name! A =

*f Tempo 1<sup>mo</sup>*



= gain      her an = = cient   glo = ry      Shall gild      her hal = = low'd

name!                    A = gain           her an = = cient glo = = ry . . . . . Shall

gild her hal==low'd name. . . . Shall gild. . . . shall gild her

hal= = = low'd name!      A=gain her an= cient glo=ry      Shall

gild   her hal = low'd name!      A= gain   her an= cient   glo= ry . . . . . Shall



*rf*

gild her hal= low'd name - - - shall gild . . . . shall gild her

*cres:*

*ff*

hal = = = = low'd name shall gild her

hal = = = = low'd name!

name! her hal = = = = low'd name!

*fff*

5

5



THE TRAMP OF MANY FEET ADVANCING,  
Finale of the Second Act  
in the Grand Opera of

GUILLAUME TELL,

Performed at the  
Theatre Royal, Drury Lane,

Composed by  
ROSSINI.

Ent. Sta. Hall.

Pr. 8/-

D'ALMAINE & C<sup>o</sup> SOHO SQUARE, LONDON.

$\text{♩} = 108.$   
**LARGHETTO.**

*p* Corno  
*pp* Timpano.

**HOFER.**

The tramp of many feet advancing —

*pp* Timpano.

**WALTER.**

Through yonder fo-rest now I hear! 'Twas the breeze rushing past —

Corno  
*p*  
*pp*

**HOFER.**

Be si — — — lent!



Piano introduction with p and pp dynamics.

HASPINGER.

The sound is near - ing fast, From the woods they ap - pear!

WALTER.

Their arms are glan - - ing

HOFER.

Who goes there?  
MODERATO.

Tenore 1º

(Chorus without)

Ty - - rol!..... Ty\_rol and Freedom! Ty -

Tenore 2º

Ty -

Bassi.

Ty -

CHORUS of VALES MEN & HERUSMEN.

Piano accompaniment for the chorus.



WALTER.

It is time!

HOFER.

It is time!

Ad \_ \_ vance The brave are ev \_ er

\_rol! Tyrol and Freedom!

\_rol! Tyrol and Freedom!

(They Enter.)

\_rol! Tyrol and Freedom!

WALTER.

*ff*

HOFER.

The brave are ev \_ er welcome!

The brave are ev \_ er wel \_ come!

welcome. The brave are ev \_ er welcome!

The brave are ev \_ er wel \_ come!

HASPINGER.

*ff*

The brave are ev \_ er welcome!

The brave are ev \_ er wel \_ come!

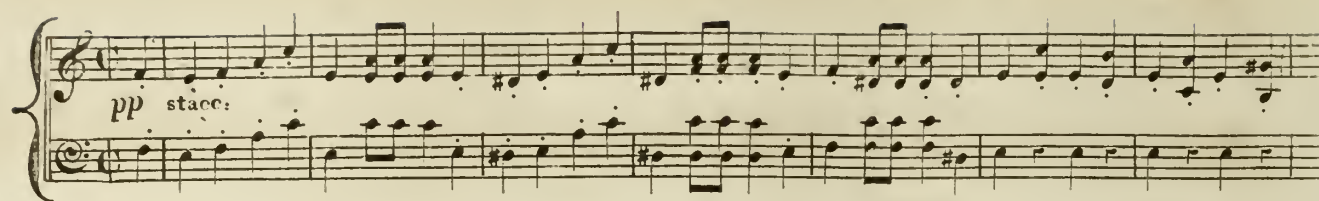
The brave The brave are ev \_ er wel \_ come!

The brave The brave are ev \_ er wel \_ come!

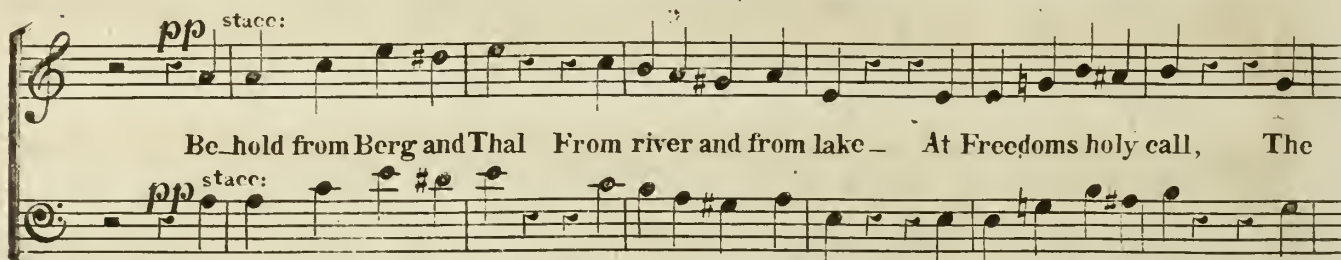
The brave are ev \_ er wel \_ come!



Allegro  
vivace.

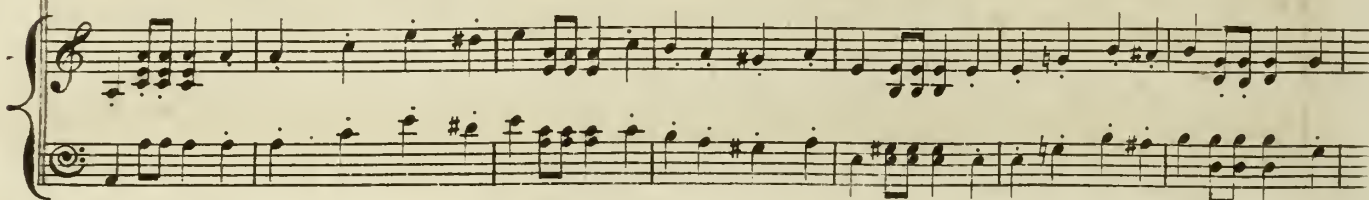


2<sup>d</sup> Chorus  
Valesmen.  
Bassi

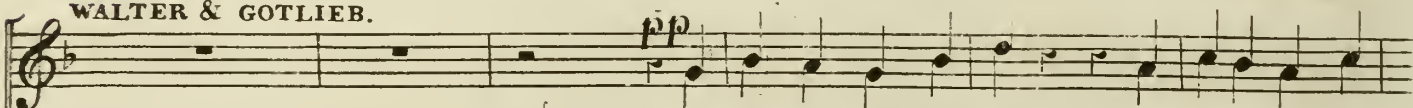


Be\_hold from Berg and Thal From river and from lake \_ At Freedoms holy call, The

Be\_hold from Berg and Thal From river and from lake \_ At Freedoms holy call, The

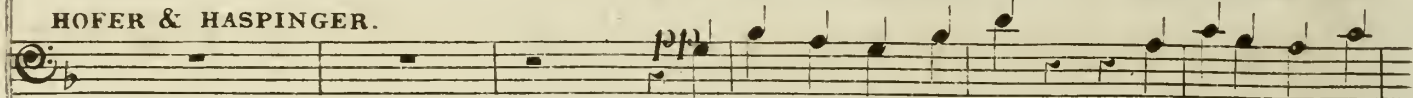


WALTER & GOTTLIEB.



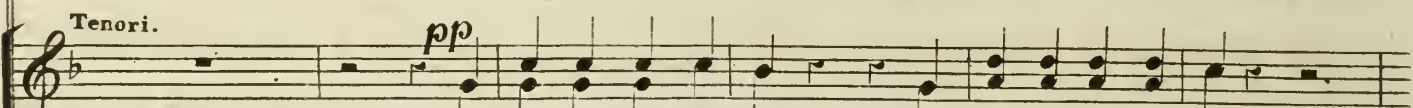
Be\_hold from Berg and Thal From river and from

HOFER & HASPINGER.



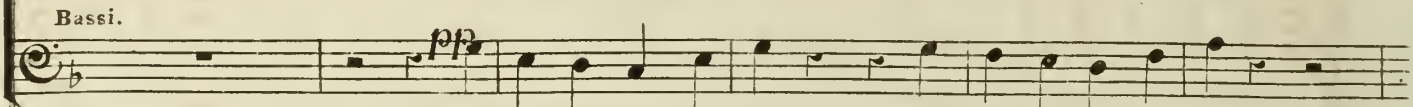
Be\_hold from Berg and Thal From river and from

1<sup>st</sup> Cho: Herdsmen.



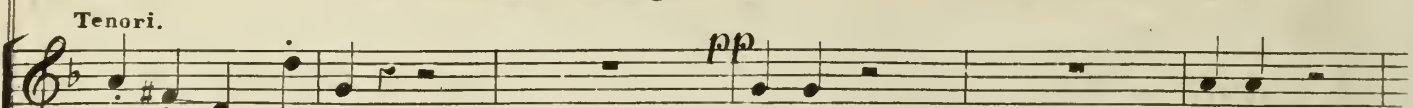
Be\_hold from Berg and Thal The Sons of Freedom wake!

Bassi.



Be\_hold from Berg and Thal The Sons of Freedom wake!

2<sup>d</sup> Cho: Valesmen.

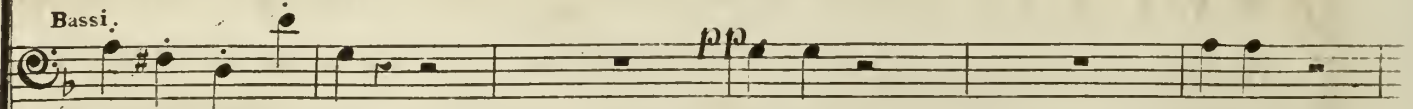


Sons of Free dom wake!

Ho\_fer

Hofer

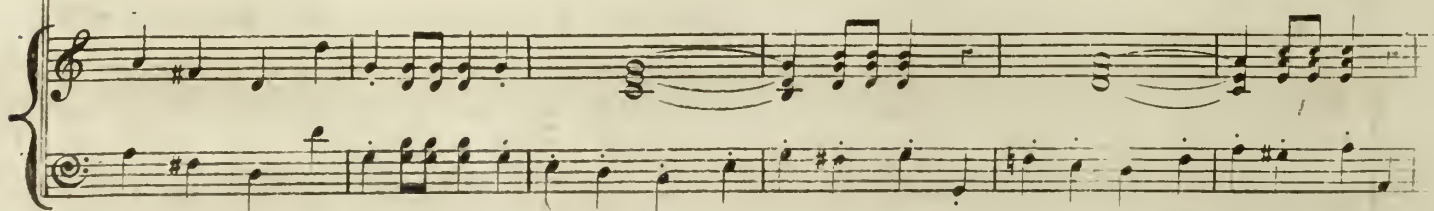
Bassi.



Sons of Free dom wake!

Ho\_fer

Hofer





lake At Freedom's ho\_ly call The Sons of Freedom wake The

lake At Freedom's ho\_ly call The Sons of Freedom wake The

Ho\_fer speak and we will do! And

Ho\_fer speak and we will do! And

speak and we will do! Thy lips the deed de\_claring We'll pe\_rish in the da\_ring Like

speak and we will do! Thy lips the deed de\_claring We'll pe\_rish in the da\_ring Like

Sons of Freedom wake, see \_ Be \_ hold the Sons of Freedom

Sons of Freedom wake, see \_ Be \_ hold the Sons of Freedom

we will do we'll do, speak speak Ho\_fer speak and we will

we will do we'll do, speak speak Ho\_fer speak and we will

Ty\_ro\_le \_ ans true! speak and we will do! and we will do! and we will

Ty\_ro\_le \_ ans true! speak and we will do! and we will do! and we will

*f* *pp*



wake at Freedom's call Be-hold from ri-ver and from lake

wake at Freedom's call Be-hold from ri-ver and from lake

do! and we will do! and we will we will do! and

do! and we will do! and we will we will do! and

do! Ho-fer! speak we'll pe-rish in the

do! Ho-fer! speak we'll pe-rish in the

The Sons of Freedom wake, see\_ Be-hold the

The Sons of Freedom wake, see\_ Be-hold the

we will! do! and we will do well do! speak speak Ho-fer speak and

we will do! and we will do well do! speak speak Ho-fer speak and

da-ring like Ty-ro-le-ans true! speak and we will do! and we will

da-ring like Ty-ro-le-ans true! speak and we will do! and we will do! and

The tramp of many feet (HOFER.)



Sons of Freedom wake Be \_ hold Be \_ hold  
 Sons of Freedom wake Be \_ hold Be \_ hold  
 we will do! speak. Ho \_ fer speak and we will do! Like  
 we will do! speak. Ho \_ fer speak and we will do! Like  
 do! and we will do! we'll perish in the da \_ ring Like Ty \_ ro \_ le \_ ans true Like  
 we will do! speak. Ho \_ fer speak and we will do! Speak Ho \_ fer speak and we will do! Like  
 from ri \_ ver and from lake At Freedom's call, the Sons of Free \_ dom  
 from ri \_ ver and from lake At Freedom's call, the Sons of Free \_ dom  
 Ty \_ ro \_ le \_ ans true! Like Ty \_ ro \_ le \_ ans true Like Ty \_ ro \_ le \_ ans  
 Ty \_ ro \_ le \_ ans true! and we will do! Like Ty \_ ro \_ le \_ ans  
 Ty \_ ro \_ le \_ ans true! speak Ho \_ fer speak and we will do! Like Ty \_ ro \_ le \_ ans  
 Ty \_ ro \_ le \_ ans true! and we will do! Like Ty \_ ro \_ le \_ ans

*ff* *f* *pp* *pp* *pp* *pp* *pp* *pp*



wake Be\_hold Be\_hold From

wake Be\_hold Be\_hold From

true speak Ho\_fer speak and we will do Like Ty\_ro\_le\_ans

true speak Ho\_fer speak and we will do Like Ty\_ro\_le\_ans

true we'll perish in the daring Like Ty\_ro\_le\_ans true Like Ty\_ro\_le\_ans

true speak Ho\_fer speak and we will do speak Ho\_fer Ty\_ro\_le\_ans true Like Ty\_ro\_le\_ans

ri\_ver and from lake At Freedom's call the Sons of Free\_dom wake

ri\_ver and from lake At Freedom's call the Sons of Free\_dom wake

true Like Ty\_ro\_le\_ans true! Like Ty\_ro\_le\_ans true!

true and we will do! Like Ty\_ro\_le\_ans true!

true speak Ho\_fer speak and we will do! Like Ty\_ro\_le\_ans true!

true and we will do! Like Ty\_ro\_le\_ans true!

The tramp of many feet (HOFFER)



see! see!

see! see!

Ho-fer! speak!

Ho-fer! speak!

Ho-fer! speak!

Ho-fer! speak!

*pp*

RECITE

HO FER. *All<sup>o</sup> Mod<sup>to</sup>*

Shall the love of our clime Be counted as a crime? Shall chains like heir-looms

*ALL<sup>o</sup> MOD<sup>to</sup>*

*ff* *fp* *a Tempo*

run From the Fa-ther to the Son ..... When Free-dom may be



won?

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Shall chains like heir-looms run From the Father to the Son When Freedom may be

Our Land hath borne too long The vile yoke of a Stranger To end her woes ye

won?

won?

won?

won?

won?

won?

*ff* *p*

The tramp of many feet. (HOFFER)

6017



RECIT.

throng Ready to fall? or to be free? Then by this

with heart and sword yes, all! yes, all! yes, all!

with heart and sword yes, all! yes, all! yes, all!

with heart and sword yes, all! yes, all! yes, all!

with heart and sword yes, all! yes, all! yes, all!

with heart and sword yes, all! yes, all! yes, all!

with heart and sword yes, all! yes, all! yes, all!

with heart and sword yes, all! yes, all! yes, all!

colla voce *f*

ho - ly sign, my bro - - - thers, swear!

## THE OATH.

$\text{♩} = 60.$

HO FER.

We swear! ..... we swear! by our des -

Andan<sup>to</sup>  
Maestoso.

*mf*

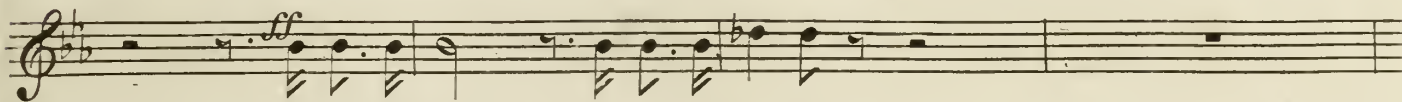




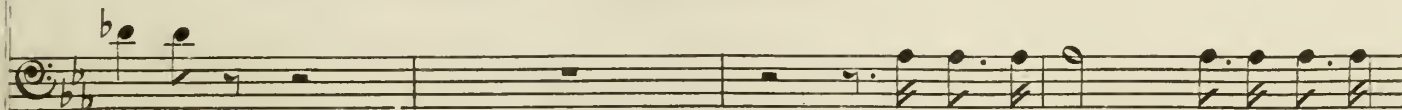




By all we fear! By all we cherish!

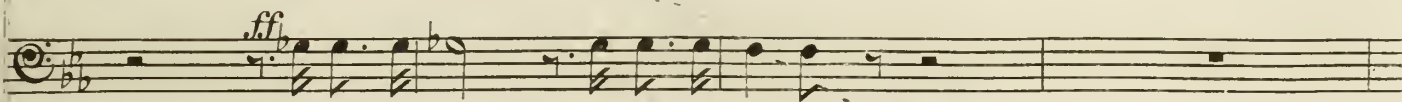


By all we fear! By all we cherish!



cherish!

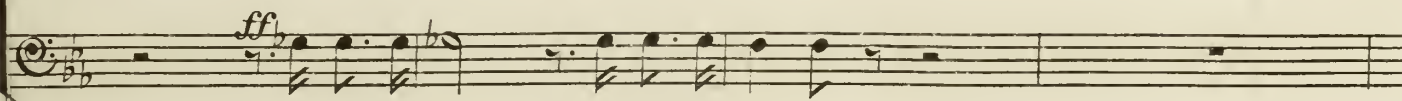
By that vile chain ..... we blush to



By all we fear! By all we cherish!



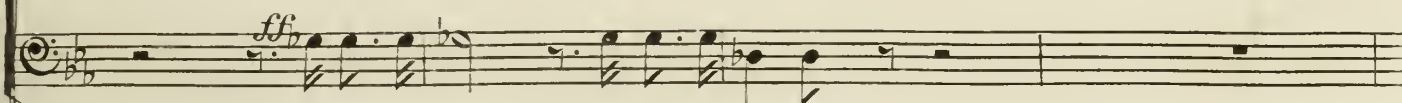
By all we fear! By all we cherish!



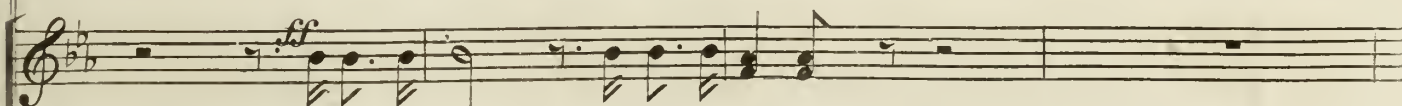
By all we fear! By all we cherish!



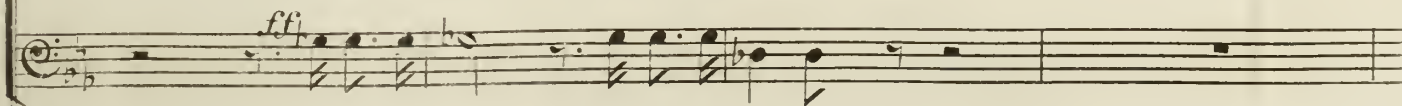
By all we fear! By all we cherish!



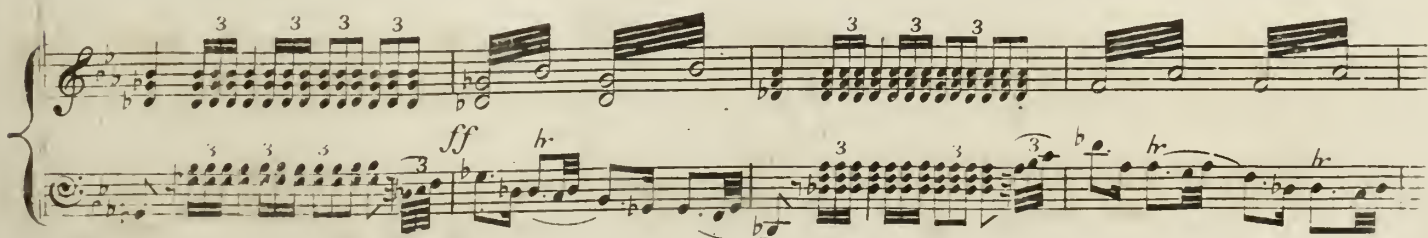
By all we fear! By all we cherish!



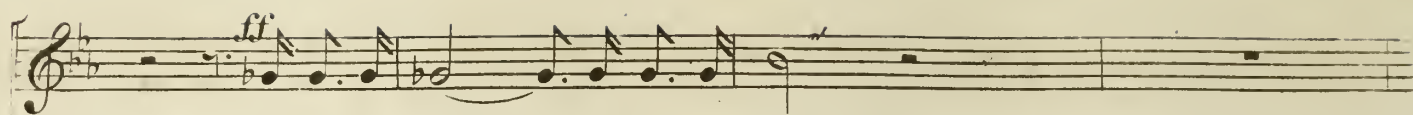
By all we fear! By all we cherish!



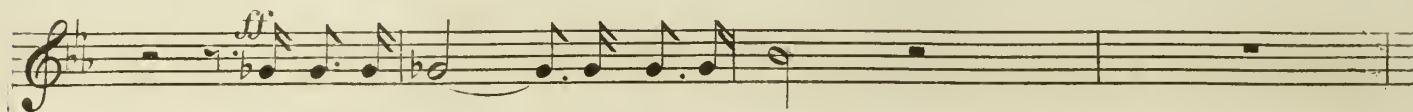
By all we fear! By all we cherish!



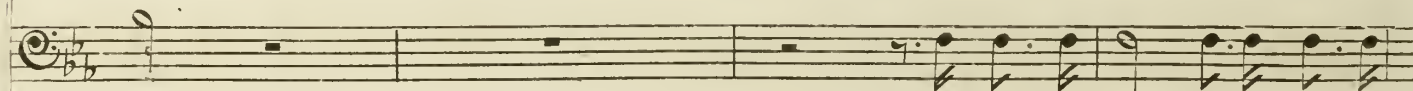




By that vile chain ..... we blush to bear!



By that vile chain ..... we blush to bear!

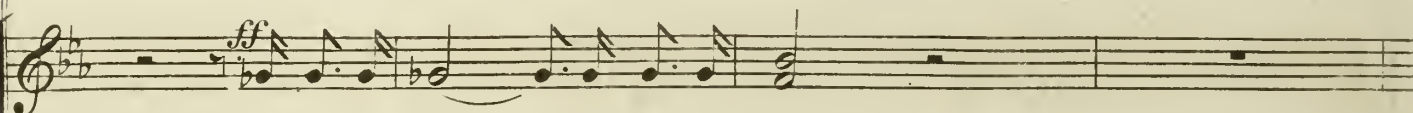


bear!

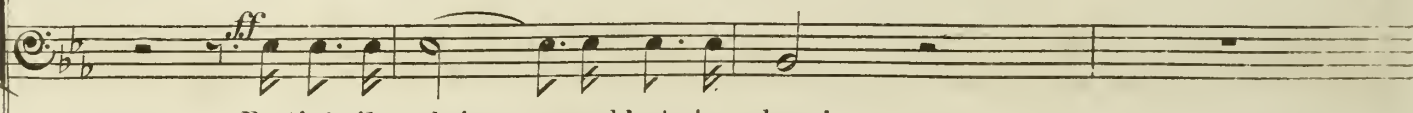
And now re - solve ..... to break or



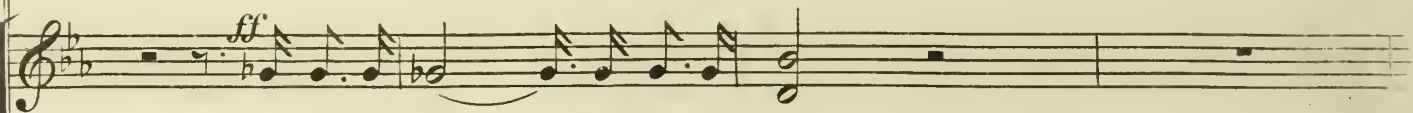
By that vile chain ..... we blush to bear!



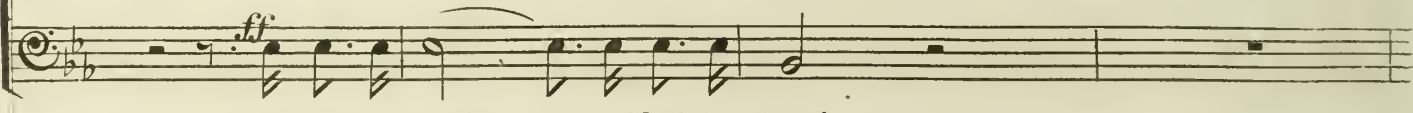
By that vile chain ..... we blush to bear!



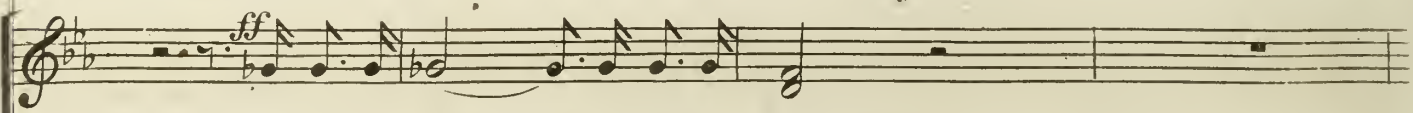
By that vile chain ..... we blush to bear!



By that vile chain ..... we blush to bear!



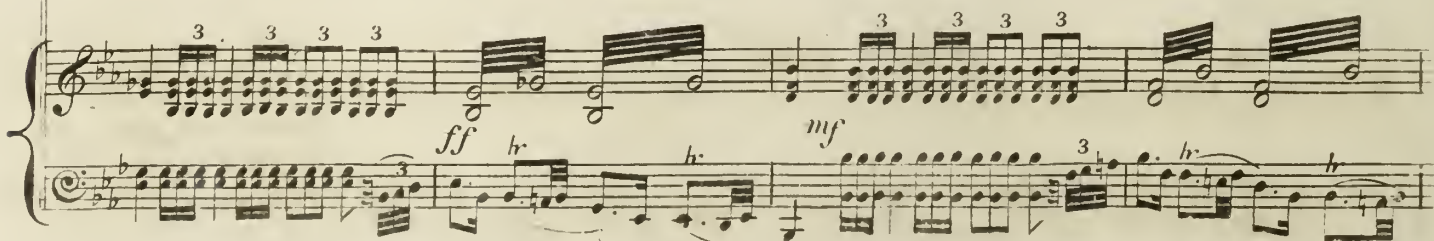
By that vile chain ..... we blush to bear!



By that vile chain ..... we blush to bear!



By that vile chain ..... we blush to bear!





And now re\_solve ..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve ..... to break or pe\_rish! If in our ranks there lurks a

pe\_rish! If in our ranks there lurks a

And now re\_solve ..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve ..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve ..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve ..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve ..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve ..... to break or pe\_rish! If in our ranks there lurks a

And now re\_solve ..... to break or pe\_rish! If in our ranks there lurks a







slave!..... Denouned as his Lands de\_so\_la\_tor His child be\_come his ex\_e\_

slave! Denouned as his Lands deso\_la\_tor His

slave!..... Denouned as his Lands de\_so\_la\_tor His child be\_come his ex\_e\_

slave!..... Denouned as his Lands de\_so\_la\_tor His child be\_come his ex\_e\_

slave! Denouned as his Lands deso\_la\_tor His

slave! Denouned as his Lands deso\_la\_tor His

slave! Denouned as his Lands deso\_la\_tor His

slave! Denouned as his Lands deso\_la\_tor His

slave! Denouned as his Lands deso\_la\_tor His

slave! Denouned as his Lands deso\_la\_tor His

The tramp of many feet (HOFFER)



-era - tor *ppp* And his Corse find no grave!  
 child become his ex\_e - era - tor! *ppp* And his Corse find no grave!  
 -era - tor *ppp* And his Corse find no grave!  
 -era - tor *ppp* And his Corse find no grave! And his  
 child be\_come his ex\_e - era - tor! *ppp* And his Corse find no grave!  
 child be\_come his ex\_e - era - tor! *ppp* And his Corse find no grave! And his  
 child be\_come his ex\_e - era - tor! *ppp* And his Corse find no grave!  
 child be\_come his ex\_e - era - tor! *ppp* And his Corse find no grave! And his  
 child be\_come his ex\_e - era - tor! *ppp* And his Corse find no grave!  
 child be\_come his ex\_e - era - tor! *ppp* And his Corse find no grave! And his

*f* *p* *pp*



*rallent<sup>o</sup>*

WILFRED  
REED

The first system of the musical score is written on a single staff in 2/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. This is followed by a half note G4. The next measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The final measure of the system contains a quarter note C4, a quarter note B3, and a quarter note A3. The system concludes with a double bar line.

[illegible]

The first staff of music is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, marked with a piano (*p*) dynamic. The notes are G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). This is followed by a half rest, then a half note G4. The melody continues with A4 (quarter), B4 (quarter), and C5 (quarter). The dynamics change to piano-piano (*pp*) for the next section, which includes a half rest, then a half note G4. The melody continues with A4 (quarter), B4 (quarter), and C5 (quarter). The dynamics change to piano-piano-piano (*ppp*) for the final section, which includes a half rest, then a half note G4. The melody continues with A4 (quarter), B4 (quarter), and C5 (quarter). The staff ends with a double bar line.

A musical score for a single melodic line, likely for a voice or flute. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The music begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The melody continues with a series of eighth and sixteenth notes, including some beamed pairs. There are two dynamic markings: 'pp' (pianissimo) above the staff at measure 5 and 'ppp' (pianississimo) above the staff at measure 8. The score ends with a final whole note G4.

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic marking. The melody consists of eighth and sixteenth notes, with some chords. A *pp* (pianissimo) marking appears later in the staff, followed by a *ppp* (pianississimo) marking towards the end of the staff.

The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo) and 'ppp' (pianississimo). The melody begins with a half note G4, followed by a quarter note F4, and then a half note E4. The accompaniment consists of a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic pattern. The first measure of the accompaniment is marked 'pp' and the second measure is marked 'ppp'.

pp

ppp

rallen - tan - do



WALTER

*f*

pile!

HOFFER.

To

HASPINGER.

Type of glory!

The Sky with crimson lus - tre dy - ing!

To arms for Freedom fly - ing!

Allegro.

arms! To arms! To arms

GOTTLIEB.

HOFFER.

To arms! To

HASPINGER.

To arms! To

To arms

To arms

To arms

To arms

To arms

Allegro

*ff*



pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

pp Hush!

*ff*

HOFER.

3 3

What Stranger band.... is the hill now as

ANDANTE.

pp A A A A

*dim.*

...cending?

It is the foe!

A A A A *dim.*

The tramp of many feet (HOFER)



HO FER

Who goes there?

JOSEPHINE.

Ty - rol! Tyrol! and Free - dom Ty - - rol! ..... Ty - rol and

THERESE.

Ty - - rol! ..... Ty - rol and

MARIA.

Ty - - rol! ..... Ty - rol and

CHORUS OF TYROLESE WOMEN.

Ty - - rol! ..... Ty - rol and

Ty - - rol! ..... Ty - rol and

ANDANTE.

Free - dom!

Free - dom!

Free - dom!

Free - dom!

Free - dom!

ANDANTE.

*pp*

*pp*



WALTER

HOFER.

The voice of Wo-men!

The voice of Women

The voice of Wo-men!

HASPINGER.

The voice of Wo-men!

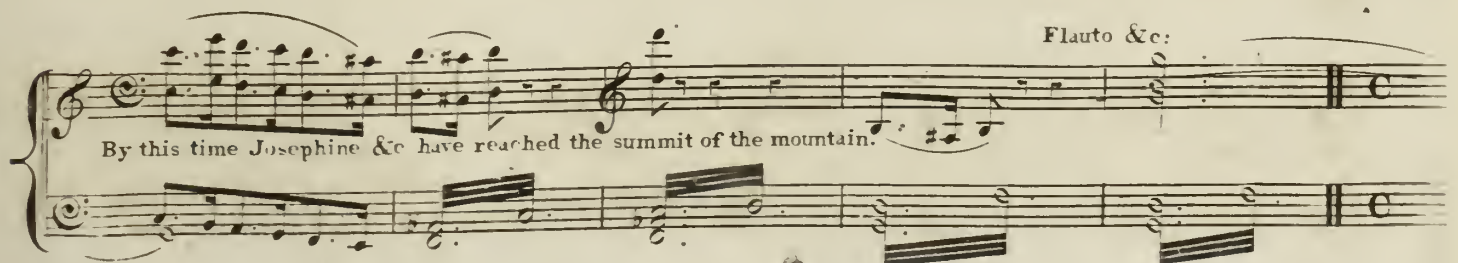
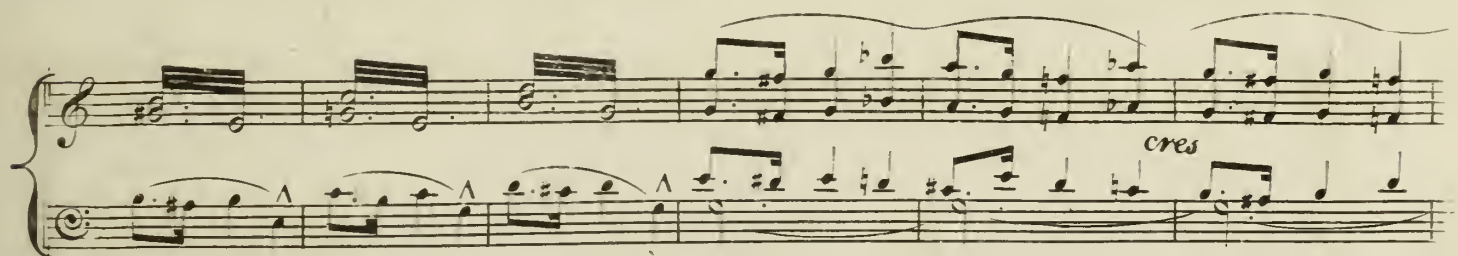
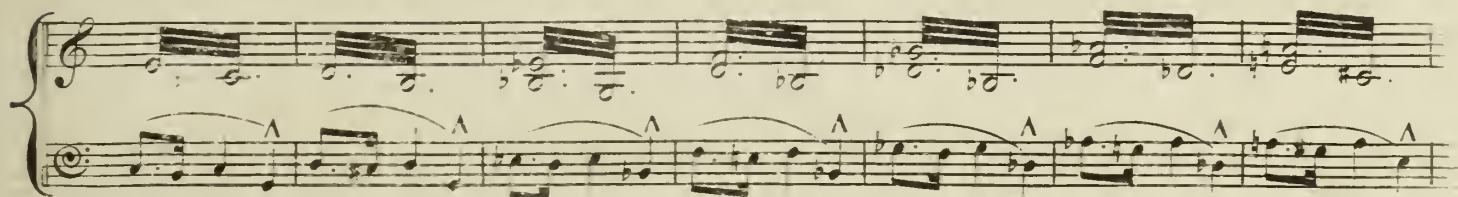
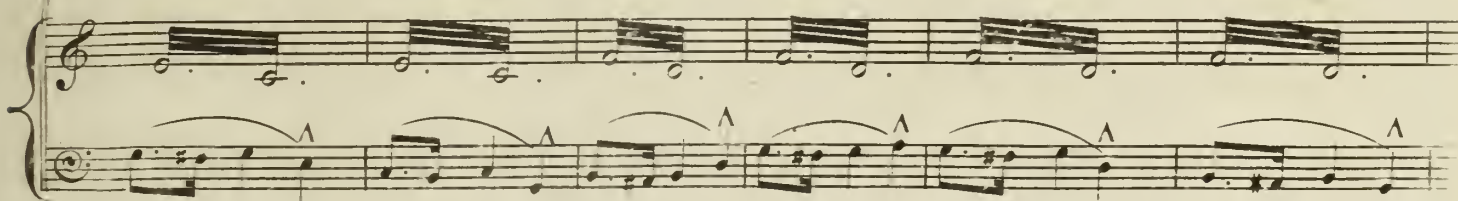
Tenori.

CORO.

The voice of Wo-men!

Bassi.

The voice of Wo-men!



Flauto &amp;c.

By this time Josephine &amp;c have reached the summit of the mountain.

The tramp of many feet. (HOFER.)



Walter. *f* (to Josephine &c:) How now what come ye to do? Con-quer, or die with

Hofer. *f* How now! How now what come ye to do?

Haspinger. *f* How now what come ye to do?

Tenori. *f* How now what come ye to do?

1st 2d & 3d Chorus. *f* How now what come ye to do?

Bassi. *f* How now what come ye to do?

ALLEGRO.

you!

*Allegro deciso. (♩ = 152.)*

*p*

## THERÈSE.

HASPINGER. *pp* In ..... your Joys in your Joys ev-er

To the field thus re--pairing In our dan--ger thus

Tenori. *pp*

To the field thus re--pairing In our dan--ger thus

Bassi. *pp*

To the field thus re--pairing In our dan--ger thus

Gottlieb col Tenore di Coro  
Mina col Soprano di Coro.



shar - ing In your Joys in your Joys ever shar - ing  
Josephine.

In your Joys your Joys ever shar - ing In your  
Walter.

To the field thus re - pair - ing In our  
Hofer.

To the field thus re - pair - ing In our  
Haspinger.

sharing In our dan - ger thus sharing Will they fight by our side? Will they  
Tenori.

sharing In our dan - ger thus sharing Will they fight by our side? Will they  
Bassi.

sharing In our dan - ger thus sharing Will they fight by our side? Will they

1 In your Joy  
CHORUS OF TYROLESE WOMEN.

2 In your Joy

3 In your Joy

CHORUS OF TYROLESE WOMEN.



When your hearts When your hearts are des -

Joys in your Joys ever sha - - ring When your hearts When your hearts are des -

dan - - gers thus sha - - ring Will they fight by our

dan - - gers thus sha - - ring Will they fight by our

fight by our side? To the field thus re - pairing In our dan - - ger thus

fight by our side? To the field thus re - pairing In our dan - - ger thus

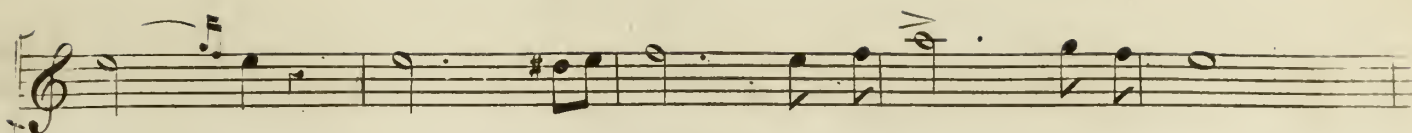
fight by our side? To the field thus re - pairing In our dan - - ger thus

e - - - ver sharing When your

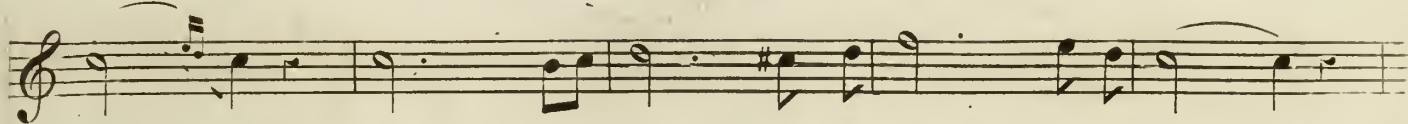
e - - - ver sharing When your

e - - - ver sharing When your

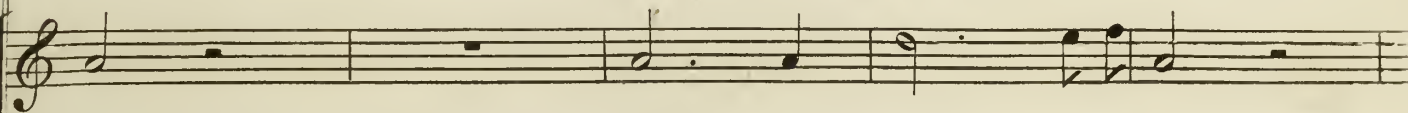




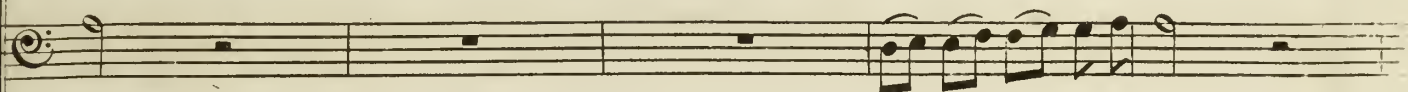
\_pair \_ \_ ing Should we shrink should we shrink from your side?



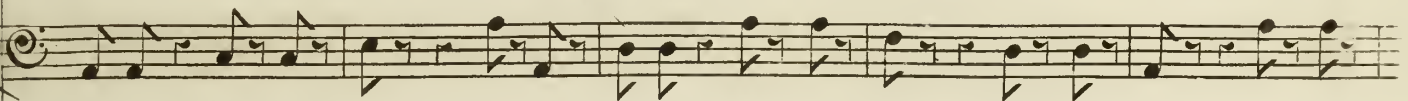
\_pair \_ \_ ing Should we shrink should we shrink from your side?



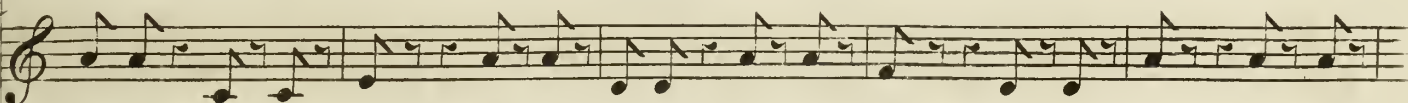
side Will they fight by our side?



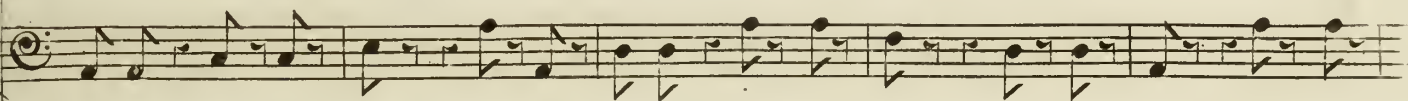
side Will they fight by our side?



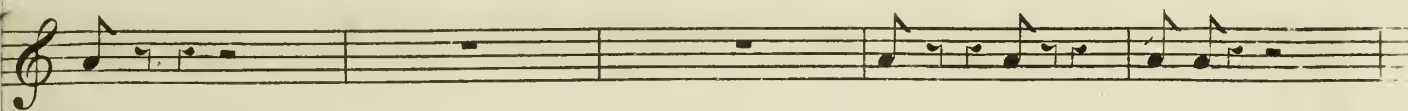
sharing In our dan \_ \_ ger thus sharing Will they fight by our side? To the



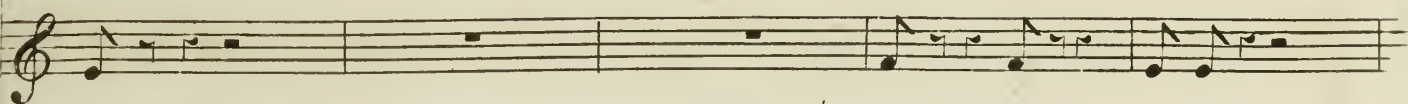
sharing In our dan \_ \_ ger thus sharing Will they fight by our side? To the



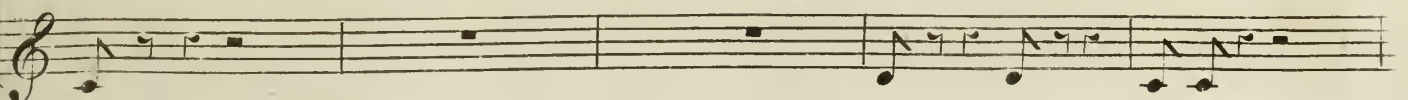
sharing In our dan \_ \_ ger thus sharing Will they fight by our side? To the



hearts are des \_ \_ pairing



hearts are des \_ \_ pairing



hearts are des \_ \_ pairing





Let ..... the foe ..... let the foe ..... rather slaughter By ..... the

In your Joys e - ver sharing When your hearts are despairing Should we shrink

Will they will they fight by our side? To the

Will they will they fight by our side? To the

field thus re - pairing In our dan - - ger thus sharing Will they fight by our

field thus re - pairing In our dan - - ger thus sharing Will they fight by our

field thus re - pairing In our dan - - ger thus sharing Will they fight by our

Ah! In your Joy e - - ver sha - - ring Ah! when

Ah! In your Joy e - - ver sha - - ring Ah! when

Ah! In your Joy e - - ver sha - - ring Ah! when

*gva*



Fa ..... ther the Daugh ..... ter : By ..... the Bride ..... groom By ..... the  
 from your side? should we shrink from your side? Should  
 field re ..... pair ..... ing In our dan - - ger sha - ring  
 field re - - pair - - ing In our dan - - ger sha - ring  
 side? Will they fight by our side? Will they fight by our side? Will they  
 side? Will they fight by our side? Will they fight by our side? Will they  
 side? Will they fight by our side? Will they fight by our side? Will they  
 your hearts are des - - pair - - ing should we should we  
 your hearts are des - - pair - - ing should we should we  
 your hearts are des - - pair - - ing should we should we



Bride—groom the Bride, By the Bridegroom the Bride! By the  
 we should we shrink from your side? Should we  
 Will they Will they fight by our side? Will they  
 Will they Will they fight by our side? Will they  
 Will they Will they fight by our side? fight by our side? Will they  
 Will they Will they fight by our side fight by our side.....  
 Will they Will they fight by our side fight by our side.....  
 should we then shrink from your side? Should we  
 Bride—groom the Bride! By ..... the ..... Bride.....  
 shrink from your side? should ..... we shrink.....  
 fight by our side? Will ..... they fight.....  
 fight by our side? Will ..... they fight.....  
 fight by our side? fight by our side? will they fight.....  
 fight by our side? fight by our side? fight fight.....  
 fight by our side? fight by our side? fight fight.....  
 shrink from your side Should we shrink



groom the Bride.

from your side.

by our side.

by our side.

by our side.

by our side.

from your side.

JOSEPHINE.

Now Ty...ran

WALTER.

HO FER. In the name of our land The flame of Freedom light ing Round the HASPINGER.

Now

ALLEG<sup>o</sup> MOLTO.



Ah! strike ..... for Ty - rol.

ny is gazing on its fu - ne - ral pyre.

land soon shall roll! Round the ..... land soon shall roll! The

In the name of our Land!

sword is drawn for smiting Thy Tyrants fair Ty - rol!

In the name of our Land!

CORO.

Strike for Ty - rol!

Strike for Ty - rol!

Ah! strike ..... for Ty - rol!

On ev - ry hill is blazing An ..... answer to our fire!

flame...of freedom lighting Round the land soon shall roll Round the ..... land soon shall roll! Round the

The sword is drawn for smiting Thy Tyrants fair Ty - rol! Thy

Strike for Ty - rol! strike

Strike for Ty - rol! strike



On ev' - ry hill is

On ev' - ry hill is

land, Round the land Round the land soon shall roll!

On ev' - ry hill is

Ty - rants Thy Ty - rants Thy Ty - rants fair Ty - rol!

On ev' - ry hill is

strike! strike! strike for Ty - rol! On ev' - ry hill is

strike! strike! strike for Ty - rol! On ev' - ry hill is

*gva*

blazing For Re - venge and Ty - rol!

blazing For Re - venge and Ty - rol!

An an - swer to our fire For Re -

blazing For Re - venge and Ty - rol!

An an - swer to our fire For Re -

blazing An an - swer to our fire For Re - venge and Ty - rol! For Re -

blazing An an - swer to our fire For Re - venge and Ty - rol! For Re -

blazing An an - swer to our fire For Re - venge and Ty - rol! For Re -

The time of many feet (HOFFER)

6017



For Re - venge and Ty - rol! .....

For Re - venge and Ty - rol! and Ty -

- venge and Ty - rol! For Re - venge and Ty -

For Re - venge and Ty -

- venge and Ty - rol!

- venge and Ty - rol! For Re - venge and Ty - rol! For Re - venge and Ty -

- venge and Ty - rol! For Re - venge and Ty - rol! For Re - venge and Ty -

- venge and Ty - rol! For Re - venge and Ty -

Re - venge and Ty - rol! For Re - venge and Ty -

- rol! For Re - venge and Ty - rol! For Re - venge and Ty -

- rol! For Re - venge and Ty - rol! For Re -

- rol! For Re - venge and Ty - rol! For Re -

strike for Re - venge and Ty - rol!

- rol! For Re - venge and Ty - rol! and Ty - rol! For Re - venge and Ty -

- rol! For Re - venge and Ty - rol! and Ty - rol! For Re - venge and Ty -

- rol! For Re - venge and Ty - rol! For Re -

*loco* *gva*



For Re - venge and Ty - rol! strike for ..... Ty - - rol!

and Ty - rol! For Re - venge and Ty - rol! strike for ..... Ty - - rol!

- venge and Ty - rol! For Re - venge and Ty - rol! strike for ..... Ty - - rol!

- venge and Ty - rol! For Re - venge and Ty - rol! strike for Re - venge and Ty -

strike for Re - venge and Ty - rol! strike for Re - venge and Ty -

- venge and Ty - rol! For Re - venge and Ty - rol! strike for ..... Ty - - rol!

- venge and Ty - rol! For Re - venge and Ty - rol! strike for ..... Ty - - rol!

- venge and Ty - rol! For Re - venge and Ty - rol! for ..... Re - venge and Ty -

for Ty - - rol! Re - - venge

for Ty - - rol! Re - - venge for Re - - venge

strike for Ty - - rol! Ty - - rol! Re - - venge Ty - - rol! Re - -

- rol! for Ty - - rol! Re - - venge and for Ty - - rol! Re - -

- rol! for Ty - - rol! Re - - venge and Ty - - rol! Re - -

for Ty - - rol! Re - - venge and for Ty - - rol! Re - -

for Ty - - rol! Re - - venge and for Ty - - rol! Re - -

- rol! for Ty - - rol! Re - - venge and for Ty - - rol! Re - -

The tramp of many feet



and for Ty .....

and Ty .....

-venge and Ty - - rol for Ty .....

-venge strike for Re\_venge and for Ty - - rol! Ty .....

-venge strike strike for Re\_venge and for Ty - - rol! Ty .....

-venge and Ty - - rol for Ty .....

-venge and Ty - - rol for Ty .....

-venge strike for Re\_venge and for Ty - - rol! Ty .....

-rol! strike for ..... Ty - - rol! ..... for Ty - - rol! Re - - venge .....

-rol! strike for ..... Ty - - rol! ..... for Ty - - rol! Re - - venge .....

-rol! strike for ..... Ty - - rol! ..... strike for Re - - venge Ty - - rol! .....

-rol! strike for Re - - venge and Ty - - rol! for Ty - - rol! Re - - venge and

-rol! strike for Re - - venge ..... Ty - - rol! for Ty - - rol! Re - - venge .....

-rol! strike for ..... Ty - - rol! ..... for Ty - - rol! Re - - venge and

-rol! strike for ..... Ty - - rol! ..... for Ty - - rol! Re - - venge and

-rol! strike for Re - - venge and Ty - - rol! for Ty - - rol! Re - - venge and

6017



for Re\_venge

venge Ty\_rol! Re\_venge and Ty\_rol!

for Ty\_rol! Re\_venge strike for Re\_venge and for Ty\_rol!

Ty\_rol! Re\_venge strike strike for Re\_venge and for Ty\_rol!

for Ty\_rol! Re\_venge and Ty\_rol!

for Ty\_rol! Re\_venge and Ty\_rol!

for Ty\_rol! Re\_venge strike for Re\_venge and for Ty\_rol!

for Ty\_rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty\_rol!

and Ty\_rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty\_rol!

for Ty\_rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty\_rol!

rol! Ty\_rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty\_rol!

rol! Ty\_rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty\_rol!

for Ty\_rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty\_rol!

for Ty\_rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty\_rol!

rol! Ty\_rol! for Tyrol! ..... for Ty\_rol! for Tyrol! ..... for Ty\_rol!



- rol! for Re - venge ..... and Ty - - rol! .....

- rol! for Re - venge ..... and Ty - - rol! .....

- rol! for Re - venge ..... and Ty - - rol! .....

- rol! for Re - venge ..... for Re - venge and Ty - - rol! .....

- rol! for Re - venge for Re - venge and Ty - - rol! .....

- rol! for Re - venge strike for Re - venge and Ty - - rol! .....

- rol! for Re - venge strike for Re - venge and Ty - - rol! .....

- rol! for Re - venge ..... for Re - venge and Ty - - rol! .....

*loco*

*gva*

*loco*



ACT 3<sup>rd</sup>

## MELO-DRAMATIC MUSIC.

(♩ = 84.)

MAESTOSO.

*Sotto voce.*

*p*

(♩ = 160.)

ALLEGRO  
VIVACE.

Curtain Rises.

*p*

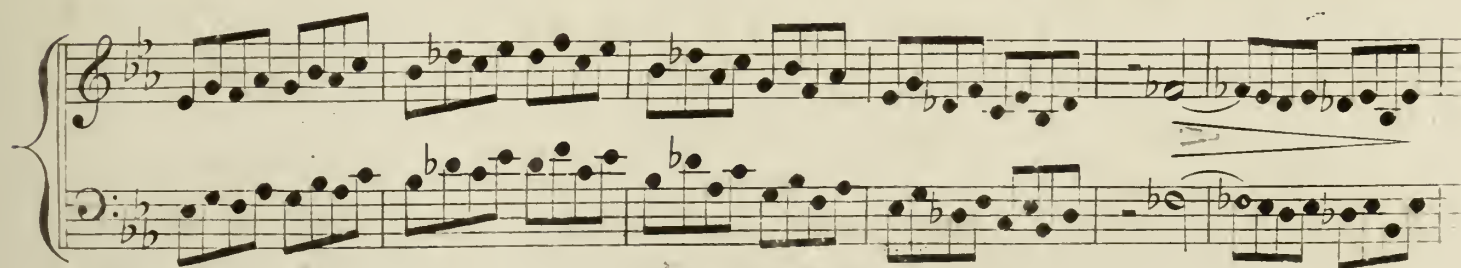


This page contains eight systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics *f*, *ff*, *pp*, *p*, and *dim.* are used throughout the piece. The first system begins with a forte (*f*) dynamic. The fourth system features a fortissimo (*ff*) dynamic. The fifth system starts with a pianissimo (*pp*) dynamic. The sixth system includes a piano (*p*) dynamic. The seventh system features a fortissimo (*ff*) dynamic. The eighth system concludes with a fortissimo (*ff*) dynamic, followed by a first ending marked '1' and a second ending marked '2' with a piano (*p*) dynamic, then a diminuendo (*dim.*) and a pianissimo (*pp*) dynamic.

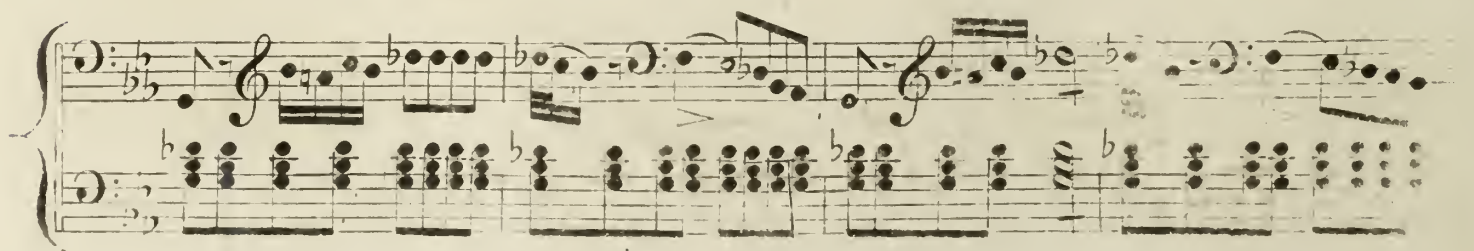
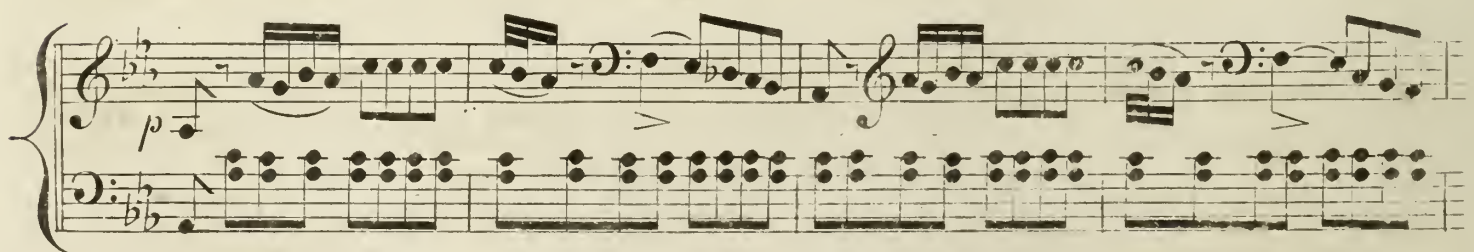
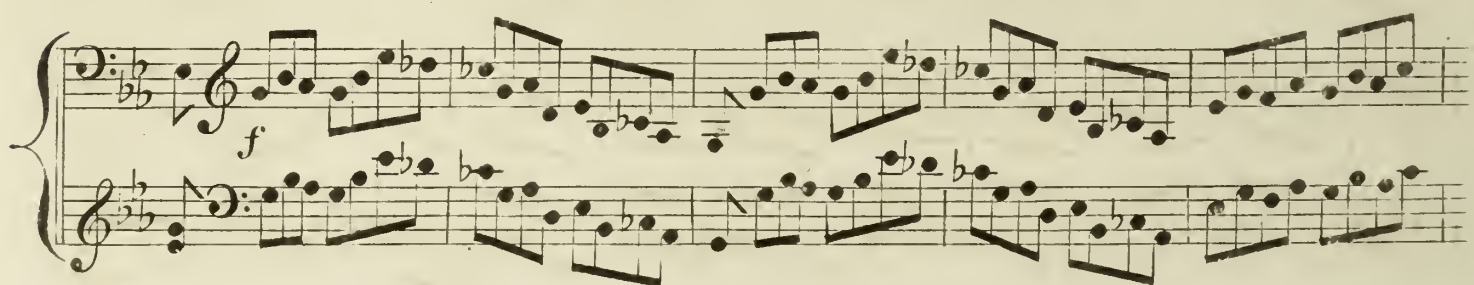
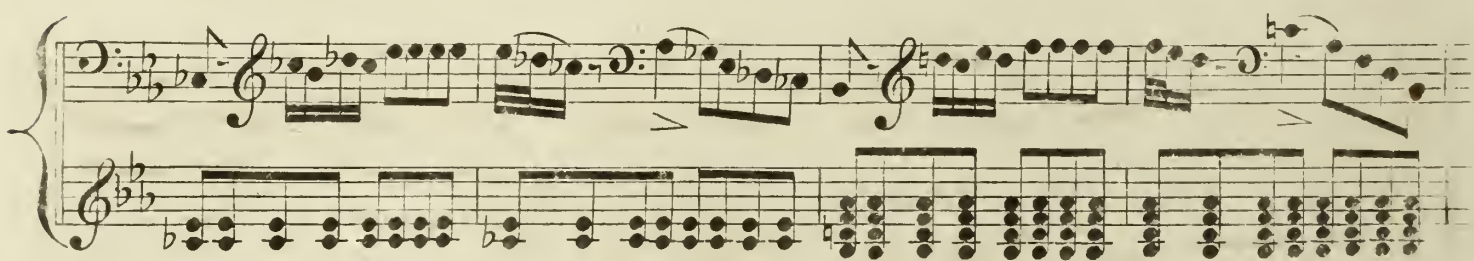


BATTLE PIECE.

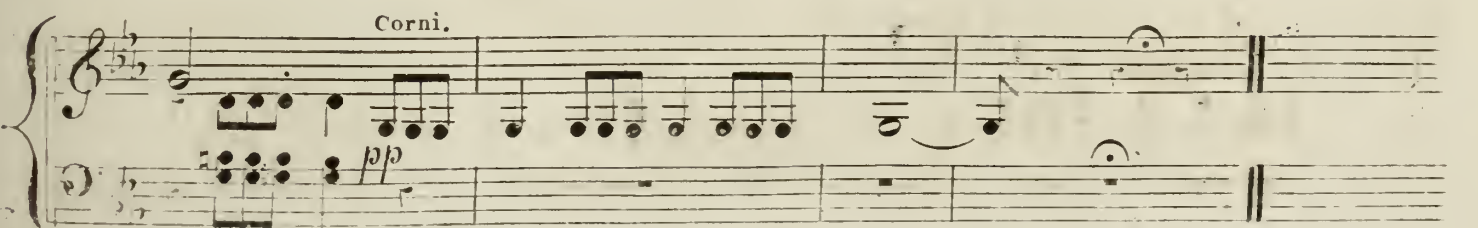
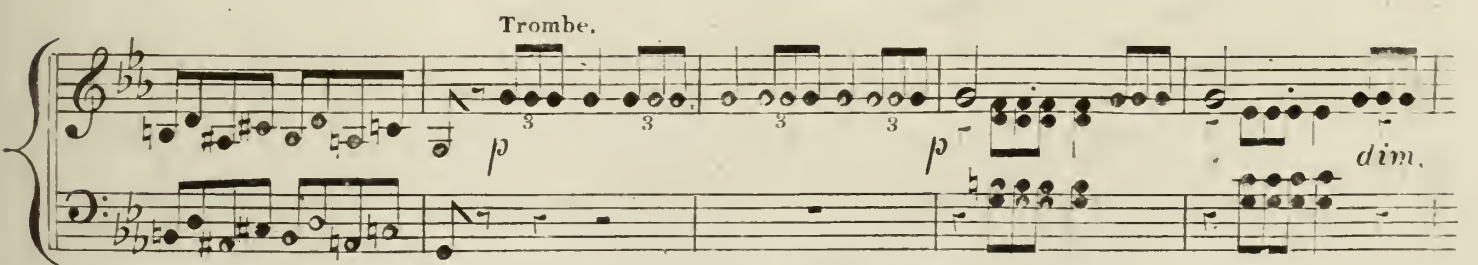
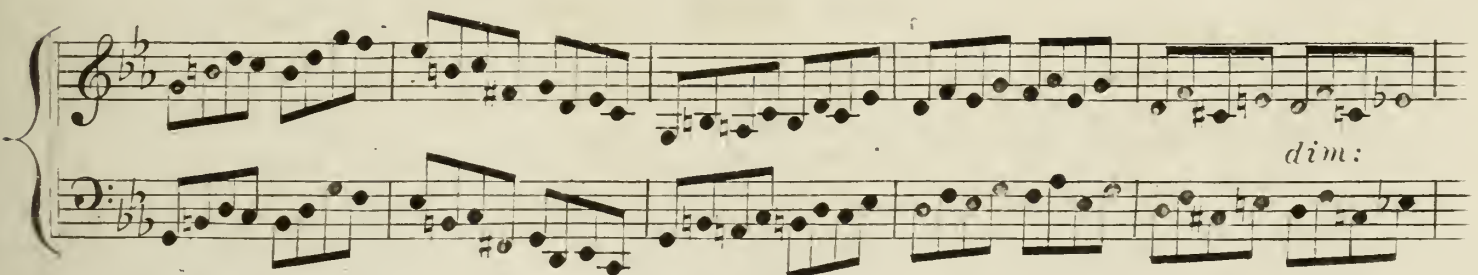
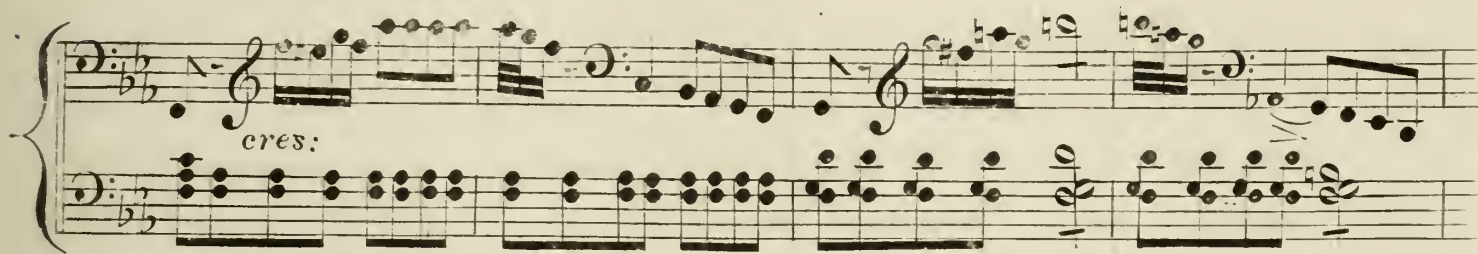
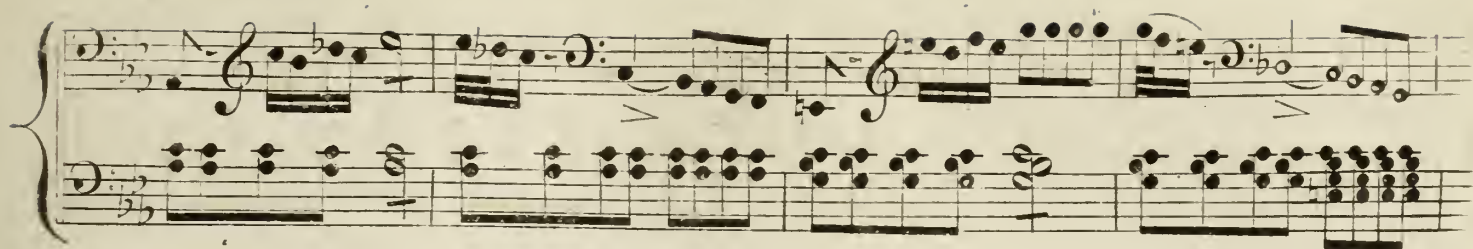
ALLEGRO  
CON FORZA.













HUSH THY VAIN COMPLAINING,

Quartetto

in the Grand Opera of

GUILLAUME TELL

Performed at the  
Theatre Royal, Drury Lane,

COMPOSED BY

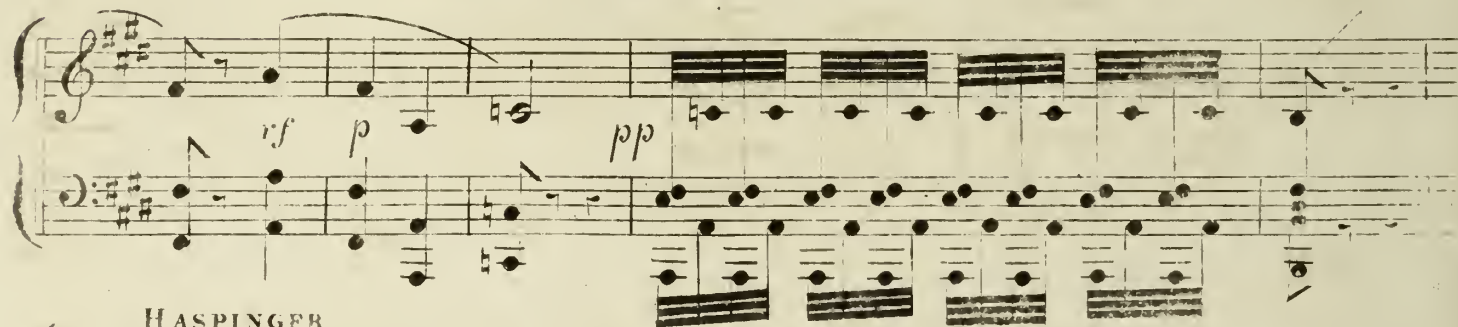
ROSSINI.

Ent. Sta Hall.

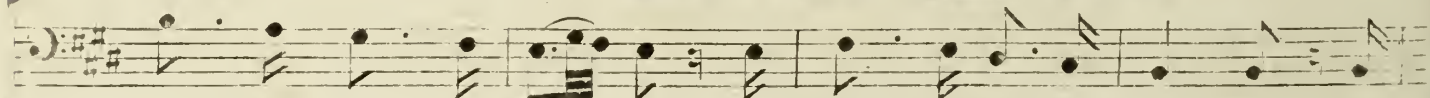
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D'ALMAINE & CO SOHO SQUARE, LONDON.

ANDANTE  
MODERATO.



HASPINGER.



Hush thy vain complaining, A Pow'r is o'er us reigning, In



wisdom or daining, And chast'ning in Love!





WALTER.

Fiends are here con-ten-ding, My heart between them, ren-ding. All  
 On that Pow'r de-pending, To his pleasure bending.

*HASP:*

*p*

hope now is ending. They have mur-der'd my love!  
 Son: Fear of-fen-ding, The Rus-ler a-bove!

*ff ff ff p Corni.*

HOFER.

Our tri-umph sus-pen-ding, Our

tears . . . . . we are blen-ding, With those . . . . .



..... fast de- seen- ding, Of the friend, of the friend we

love! Our tears we are blen- ding, With those fast de- seen- ding,

Of the friend, of the friend we love!  
HASP:  
On that Pow'r de-

JOSEPHINE.

'Gainst despair con- ten- ding, Vain regrets sus- pending,  
pen- ding, To his plea- sure ben- ding, Son



Hope is still as—cen—ding, The dark clouds a—bove!  
WALTER.

All

Fear . . . . . of fen—ding, the Ru—ler a—bove!

*cres:* *f*

Ah! Hope . . . . . is still as—cen—ding, As—  
hope now is en—ding, They've mur—der'd my  
HOFER.

The friend whom we love!

*dim.* *p*

—cen—ding the dark clouds a—bove! 'Gainst despair con—tending,  
love! All

The friend whom we love! We



Vain regrets sus-pending, Hope is still as-cen-ding, The dark clouds a-

hope-

love-

Josephine.

bove!

'Gainst des-pair, 'Gainst des-

Walter.

Fiends are here con-ten-ding, My

Hofer.

Our

tri-

Huspinge.

Hush thy vain com-plain-ing, A Pow'r is o'er us

CHORUS.

Tenori.

Basso.

PIANO

FORTE.

Hush thy vain &amp;c. (Hofer.)



pair con...tending, Vain re-grets, vain re-  
heart 'tween them rending, All hope end...ing,  
umph sus-pen-ding, Tears we are  
reign-ing, In wis-dom or-dain-ing, And chast-ning in  
Tears we now are blending,  
Tears we now are blending,  
Tears we now are blending,  
grets sus-pending, Hope...  
They have mur-der'd my love! they've mur-der'd my love!  
blen-ding,  
love!... and chast-ning, and chast-ning in love!  
For the friend we love, we love, for the friend we love!  
For the friend we love, we love, for the friend we love!  
For the friend we love, we love, for the friend we love!



is still, hope is still as... cending the dark clouds a...

Fiends are..... here con... ten... ding;

We are blen... ding, blen... ding..... with

To his plea... sure ben... ding, My

bove! For hope is still as... cending the dark clouds a... bove!

All hope is now ending; they have murder'd my love!

those, with those fast de... scending, Of the friend we love!

Son fear of fen... ding, of fen... ding the Ru... ler a... bove!

The friend we love, *f* For the friend we love!

The friend we love, *f* For the friend we love!

The friend we love, For the friend we love!

*cres.* *ff* *ff* *ff*



the dark clouds a...bove! the dark

they have mur...der'd my love! they have mur...

of the friend we love! of the friend. . . .

the Ru...ler a...bove! the Ru...

clouds a...bove! . . . . .

der'd my love! . . . . .

we love! . . . . .

ler a...bove! . . . . .

*ff* *cres.* *p* *f* Tromba

ALLEGRO MODERATO.



3 3 *p* Corni.

## JOSEPHINE.

*pp* A way! a way! while our

woes . . . . . we are weep ing; New crimes are born . . . . . of each de

lay, But the har vest is ripe for the reap ing; To

Inspruck the passes are free! To Inspruck the passes, are  
*cres.*



free! Follow me! Follow me! To ven...grance and

*f* *p*

glo...ry! The path, Ty...rolese, is be...fore ye! The

path, Ty...rolese, is be...fore ye! Show the Austrian Ea\_gle the

3

way! ..... Show the Aus...trian Ea\_gle the way!

*f* *f* *ff* Trombe &c.

3 3

WALTER

A...way! a...way! while our

3 3 3 3

*p*



woes..... we are weep---ing, New crimes are born... of each de-lay, But the

har-vest is ripe for the reap-----ing, To In-spruck the passes are

Walter. *f* free! To In-spruck the pass-es are free! Fol-low

Hofer. *f*

Hasp: *f* To In-spruck the pass-es are free!

*CO. RO.* *f* To In-spruck the pass-es are free!

*f* To In-spruck the pass-es are free!

*f* To In-spruck the pass-es are free!

*f* To In-spruck the pass-es are free!

*PIANO* *f*

*PIANO*



*sotto voce.*

me! Follow me! To ven... geance and

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

To revenge! To revenge! The path is

glo... ry, The path, Ty... ro... lese, is be... fore ye! The

now be... fore ye, Ty... ro... lese, the path is now be...

now be... fore ye, Ty... ro... lese, the path is now be...

now be... fore ye, Ty... ro... lese, the path is now be...

now be... fore ye, Ty... ro... lese, the path is now be...

now be... fore ye, Ty... ro... lese, the path is now be...

now be... fore ye, Ty... ro... lese, the path is now be...



path, Ty-ro-lease, is be-fore ye! Show the Aus-trian Ea-gle the  
 fore ye, Show the Aus-trian Ea-gle, show the Aus-trian  
 fore ye, Show the Aus-trian Ea-gle, show the Aus-trian  
 fore ye, Show the Aus-trian Ea-gle, show the Aus-trian  
 fore ye, Show the Aus-trian Ea-gle, show the Aus-trian

*Piu moto un poco.*  
 way! . . . . Show the Austrian Ea-gle the way! The path, Ty-ro-lease, is be-fore ye! Show the Austrian Ea-gle, show the Aus-trian  
 Ea-gle the way! The path, Ty-ro-lease, is be-fore ye! Show the Austrian Ea-gle, show the Aus-trian  
 Ea-gle the way! The path, Ty-ro-lease, is be-fore ye! Show the Austrian Ea-gle, show the Aus-trian  
 Ea-gle the way! The path, Ty-ro-lease, is be-fore ye! Show the Austrian Ea-gle, show the Aus-trian  
 Ea-gle the way! The path, Ty-ro-lease, is be-fore ye! Show the Austrian Ea-gle, show the Aus-trian



## JOSEPHINE.

The path... Ty... ro... lese is be...  
 The path... Ty... ro... lese is be...  
 ...lese be...fore ye, Show the Aus...trian Ea...gle the way...  
 ...lese be...fore ye, Show the Aus...trian Ea...gle the way...  
 ...lese be...fore ye, Show the Aus...trian Ea...gle the way...  
 ...lese be...fore ye, Show the Aus...trian Ea...gle the way...  
 ...lese be...fore ye, Show the Aus...trian Ea...gle the way...  
 ...fore ye! Show the... Aus...trian... Ea...gle the  
 ...fore ye! Show the... Aus...trian... Ea...gle the  
 The path Ty...ro...lese be...fore ye, Show the Austrian Eagle the way!  
 The path Ty...ro...lese be...fore ye, Show the Austrian Eagle the way!  
 The path Ty...ro...lese be...fore ye, Show the Austrian Eagle the way!  
 The path Ty...ro...lese be...fore ye, Show the Austrian Eagle the way!  
 The path Ty...ro...lese be...fore ye, Show the Austrian Eagle the way!



way! Follow me! To revenge!

way! To revenge! To revenge!

To revenge! To revenge! To revenge! To revenge!

To re\_venge! To re\_venge! To re\_venge! To re\_venge!

To re\_venge! To re\_venge! To re\_venge! To re\_venge!

To re\_venge! To re\_venge! To re\_venge! To re\_venge!

The path is now be fore ye! Ven geance! ven geance and

The path is now be fore ye, the path. . . . .

the path now lies be

venge!

venge!

venge!

venge!



glo-ry! Follow

Show the Aus-trian Ea-gle the

fore ye! Show the Aus-trian Ea-gle the

Revenge! Re-venge! Show the Aus-trian Ea-gle the

Revenge! Re-venge! Show the Aus-trian Ea-gle the

Revenge! Re-venge! Show the Aus-trian Ea-gle the

Revenge! Re-venge! Show the Aus-trian Ea-gle the

*Piu moto.*

me! The path..... Ty-ro-

way! The path..... Ty-ro-

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

way! the path Ty-ro-lese be-fore ye, show the Aus-trian



lese is be...fore ye! Show the...  
 lese is be...fore ye! Show the....  
 Ea gle the way! the path Ty ro lese be...fore ye!  
 Ea gle the way! the path Ty ro lese be...fore ye!  
 Ea gle the way! the path Ty ro lese be...fore ye!  
 Ea gle the way! the path Ty ro lese be...fore ye!  
 Ea gle the way! the path Ty ro lese be...fore ye!

Aus...trian.... Ea...gle the way! Follow me!  
 Aus...trian... Ea...gle the way!  
 Show the Aus...trian Ea...gle the way! To revenge!  
 Show the Aus...trian Ea...gle the way! To re...  
 Show the Aus...trian Ea...gle the way! To re...  
 Show the Aus...trian Ea...gle the way! To re...  
 Show the Aus...trian Ea...gle the way! To re... loco.



This musical score is for a piece titled "Revenge! The path is...". It is written for a vocal ensemble and piano accompaniment. The score is divided into several systems. The first system includes vocal parts with the lyrics "To revenge! The path is" and "Follow me! To revenge! The path is". The piano part provides a rhythmic accompaniment. The second system features a vocal part with the lyrics "To re\_venge!" and a piano part with a more complex, melodic accompaniment. The third system includes vocal parts with the lyrics "now be fore ye, Ven geance, ven geance and glo" and "now be fore ye, the path". The piano part continues with a similar accompaniment. The fourth system features vocal parts with the lyrics "the path now lies be fore" and "Revenge! Re". The piano part provides a final accompaniment. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part is written in a grand staff (treble and bass clef). The vocal parts are written in a single staff with a soprano, alto, and tenor/bass clef. The lyrics are written below the vocal staves.

To revenge! The path is  
Follow me! To revenge! The path is  
To revenge! To revenge! To revenge!  
To re\_venge! To re\_venge! To re\_venge! To re\_venge!  
To re\_venge! To re\_venge! To re\_venge! To re\_venge!  
To re\_venge! To re\_venge! To re\_venge! To re\_venge!  
To re\_venge! To re\_venge! To re\_venge! To re\_venge!  
now be fore ye, Ven geance, ven geance and glo  
now be fore ye, the path  
the path now lies be fore  
Revenge! Re  
Revenge! Re  
Revenge! Re  
Revenge! Re



ry! Follow me! To re...

..... show the Aus- trian Ea- gle the way! To re...

ye! show the Aus- trian Ea- gle the way! To re...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge. . . . . and glo...

venge. . . . . and glo...

venge! to re- venge! To re- venge! and

lese is now be- fore ye, show the Aus- trian Ea- gle the

lese is now be- fore ye, show the Aus- trian Ea- gle the

lese is now be- fore ye, show the Aus- trian Ea- gle the

lese is now be- fore ye, show the Aus- trian Ea- gle the



ry! A way! . . . a way!

ry! A way! . . . a way!

glo-ry! A way! a way!

way! Show the Austrian Ea-gle the way!

way! Show the Austrian Ea-gle the way!

way! Show the Austrian Ea-gle the way!

way! Show the Austrian Ea-gle the way!

*Accell<sup>o</sup>*



# AT CLOSE OF DAY.

*Allegretto  
Moderato*

The musical score is written for voice and piano. It consists of four systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegretto Moderato'. The score includes lyrics and various musical notations such as dynamics (f, p, pp), articulation (accents), and phrasing slurs.

At close of day, When evening's  
 star - - - - - Its gentle ray Shall shine a -  
 = far - - - - - Be = =neath the sun-set tree, Bold  
 hun=ter come dance with me, 'Till high in Heav'n shall be, The

*pp* *dol:* *dim:*

At close of day.

9905.



*sotto voce*

moon's pearly car - - - - -

*pp*

*rall?**a Tempo*

At close of day, When evening's star - - -

*rallen* - - - *tando a tempo*

Its gentle ray Shall shine a = far Its

gentle ray a = far.

*ff ff ff rf rf rf ff ff*



When all is still, No sound of war - - -

- - - On plain or hill Our mirth to mar - - - Then

'neath the sun-set tree, Sweet mai-den, I'll dance with thee, Tho' fair the

star may be Thou, art fair=er far! - - -

At close of day



*rall?*

255

*a tempo*

When all is still No sound of

*rall?*

*a tempo*

war

On plain or hill, Our mirth to mar - On

*a tempo*

*ad lib:*

When evening's star

plain or hill Our mirth to mar

When evening's

*colla voce mf*

*p a tempo*

or

= far

Shall shine a = far

or = far

star

Shall shine a = far

At close of day

9905



*rf*

Be = neath the sun - set tree, Bold hun = ter come

Then 'neath the sun - set tree, Sweet mai = den I'll

*f/p*

*or*

high - - - in

fair - - - the

*a tem*

dance with me 'Till high - - - in Heav'n shall be The moon's pearl-y

dance with thee Tho' fair - - - the star may be Thou, thou art fair = er

*f/p* *f*

car.

far.

*f* *rf* *rf* *rf* *ff* *ff*

At close of day



## BALLE T .

## PAS DE TROIS

and

## TYROLIEN CHORUS .

$\text{♩} = 92.$   
*ALLEGRE<sup>lto</sup>*

*ff* *pp*



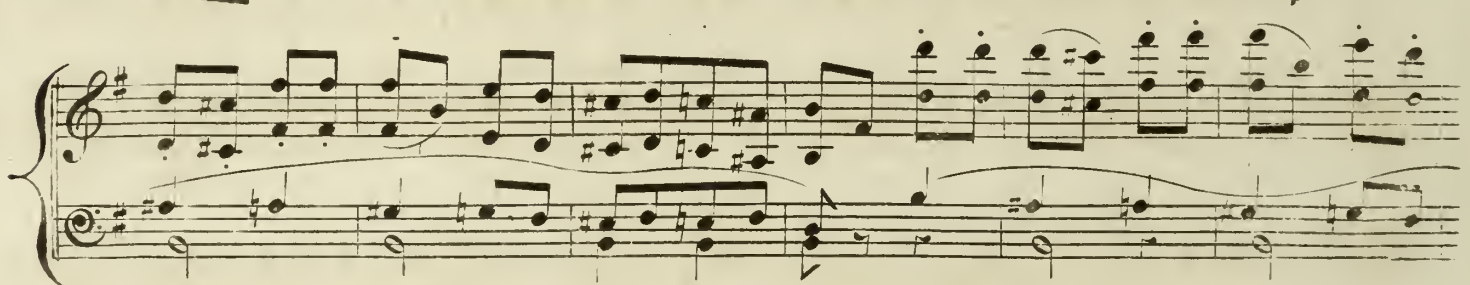
*gva*



*loco* *hr* *hr* *ff*



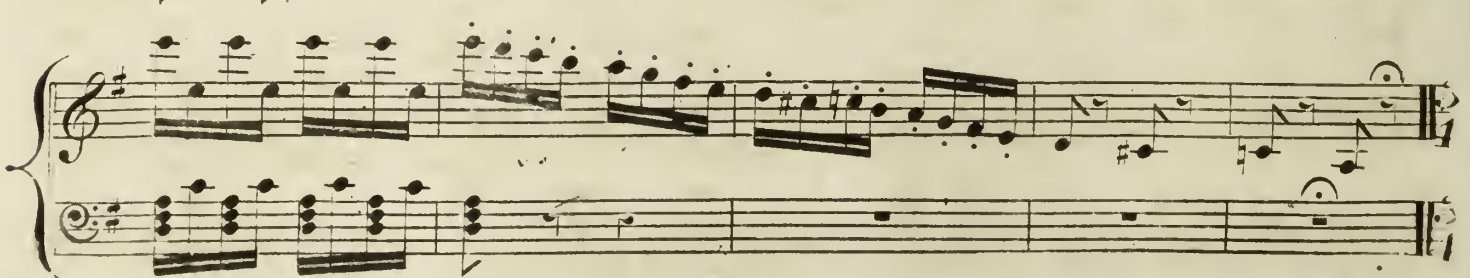
*hr* *hr* *p*



*gva* *ff*



*loco* *ff*



Segue Subito



BERTHA.  
THERESE.  
JOSEPHINE.  
MARIA.  
1. TENORI.  
1. BASSI.

At close of day When Evenings star .....  
At close of day When Evenings star .....  
*sotto voce.* Hush'd a while be sounds of war Here, Here the cup of pleasure drain- ing  
Hush'd a while be sounds of war Here, Here the cup of pleasure drain- ing

Its gentle ray Shall shed a far .....  
Its gentle ray Shall shed a far .....  
Here the sway of Love maintain - ing Time with flow' - ry wreaths enchain - ing  
Here the sway of Love maintain - ing Time with flow' - ry wreaths enchain - ing

CORO. tutti

*ff* Be - neath the sun - set Tree, *pp* Bold  
*ff* Be - neath the sun - set Tree, *pp* Bold  
Like a Cap - tive to his ear. *ff* Be - neath the sun - set Tree, *pp* How  
Like a Cap - tive to his ear. *ff* Be - neath the Tree ..... How

*ff* Hun - ter come dance with me, *pp* Till high in heav'n shall be The  
*ff* Hun - ter come dance with me, *pp* Till high in heav'n shall be The  
plea - sant re - clin'd to be, *ff* And hear that me - lo - dy Sa -  
plea - sant re - clin'd to be, *ff* And hear that me - lo - dy Sa -



*Soli*

moons, pear - ly ear.

moons pear - ly ear.

- lute Eve - ning's star. *Soli* A while be hush'd the sound of war, A - while be

- lute Eve - ning's star. *Soli* A while be hush'd the sound of war, A - while be

At close of

At close of

hush'd the sound of war. Hush'd a - while be

hush'd the sound of war. Hush'd a - while be

day When Evening's star ..... Its gentle

day When Evening's star ..... Its gentle

sounds of war Here, Here the cup of pleasure drain - ing Here the sway of

sounds of war Here, Here the cup of pleasure drain - ing Here the sway of

ray Shall shed a - far When Evening's

ray Shall shed a - far When Evening's

Love maintain - ing Time with flow'ry wreaths enchain - ing to his ear.

Love maintain - ing Time with flow'ry wreaths enchain - ing to his ear.



star shall shine a far No sound of  
 star shall shine a far No sound of  
 Like a Cap\_tive to his ear. Like a Cap\_tive to his ear.  
 Like a Cap\_tive to his ear. Like a Cap\_tive to his ear.

war. Our mirth to mar. Be  
 war. Our mirth to mar. Be  
 Hush'd awhile be sounds of war. Hush'd awhile be sounds of war. Be  
 Hush'd awhile be sounds of war. Hush'd awhile be sounds of war. Be

neath the sun\_set Tree Bold Hun\_ter come dance with me Till  
 neath the sun\_set Tree Bold Hun\_ter come dance with me Till  
 neath the sun\_set Tree How' plea\_sant re\_elind to be And  
 neath the Tree How plea\_sant re\_elind to be And

high in heav'n shall be The Moon's pear\_ly ear.  
 high in heav'n shall be The Moon's pear\_ly ear.  
 hear that me\_lo\_dy Sa\_lute Eve\_nings star.  
 hear that me\_lo\_dy Sa\_lute Eve\_nings star.



$\text{♩} = 112.$   
*ALLEG T<sup>TO</sup>*

*p stacc.*

This system shows the beginning of a piece in 2/4 time. The right hand features a rapid sixteenth-note melody, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'ALLEG T<sup>TO</sup>' and the time signature is 2/4.

The second system continues the melodic and harmonic development. The right hand's melody remains active with sixteenth notes, and the left hand's accompaniment continues with eighth notes.

*rf p sf*

The third system introduces dynamic markings: *rf* (rassordito forte), *p* (piano), and *sf* (sforzando). The right hand continues with sixteenth-note patterns, and the left hand has a more varied accompaniment.

*1<sup>st</sup> time only*

The fourth system includes a first ending mark in the right hand, indicating a repeat of the preceding musical phrase. The notation continues with sixteenth-note figures in both hands.

*pva*

The fifth system features a *pva* (pizzicato) marking above the right hand, indicating that the strings should be plucked. The right hand plays a series of sixteenth notes, while the left hand continues with eighth-note accompaniment.

The sixth system concludes the piece with a change in time signature to 3/4. Both hands end with a final chord. The right hand's melody is in 3/4 time, and the left hand's accompaniment also changes to 3/4.



VOICES AS BEFORE.

At close of day, When Evenings star

At close of day, When Evenings star

Hush'd a while be sounds of war, Here, Here the cup of pleasure drain-ing

Hush'd a while be sounds of war, Here, Here the cup of pleasure drain-ing

Orchestra *p*

Its gentle ray shall shed a far

Its gentle ray shall shed a far

Here the sway of Love maintain - - ing Time with flow' - ry wreaths enchain-ing

Here the sway of Love maintain - - ing Time with flow' - ry wreaths enchain-ing

When Evenings star. shall shine a -

When Evenings star. shall shine a -

Like a Cap - tive to his ear. Like a Cap - tive to his ear.

Like a Cap - tive to his ear. Like a Cap - tive to his ear.



far No sound of war Our mirth to  
 far No sound of war Our mirth to  
 Like a Captive to his ear, Hush'd awhile be sounds of war,  
 Like a Captive to his ear, Hush'd awhile be sounds of war,

## CORO.

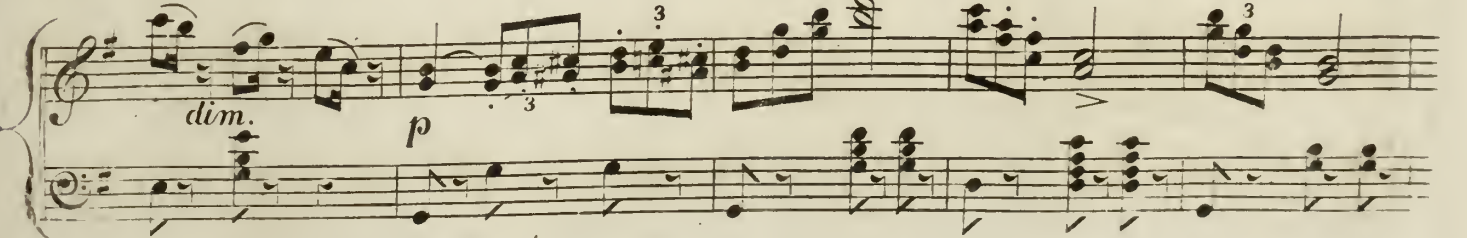
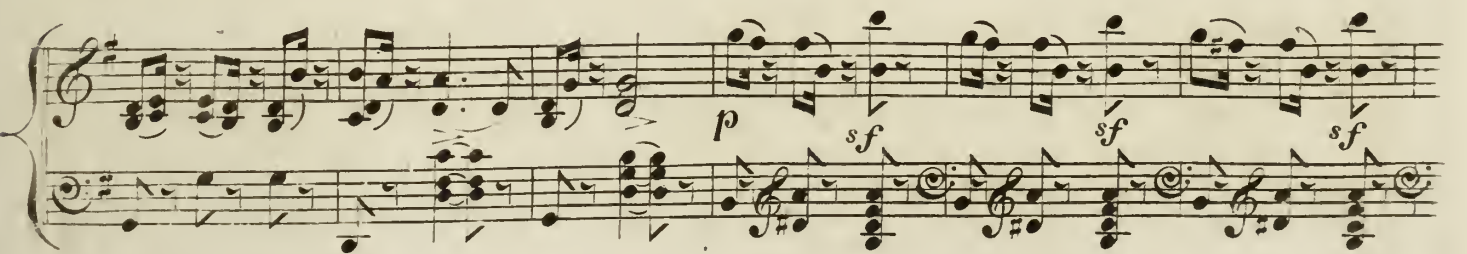
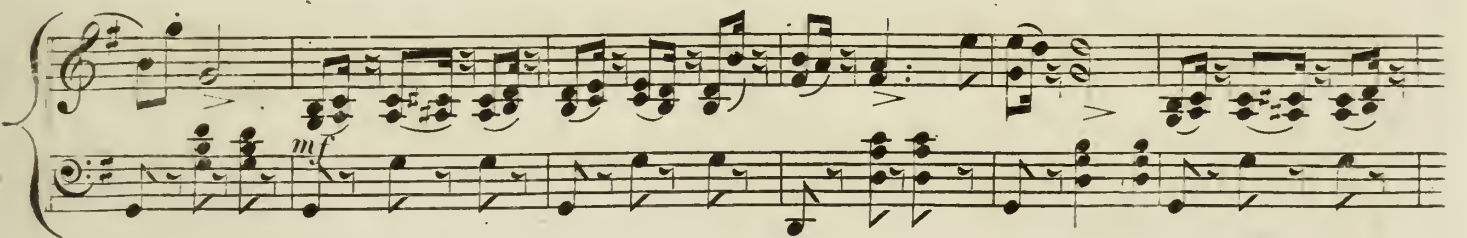
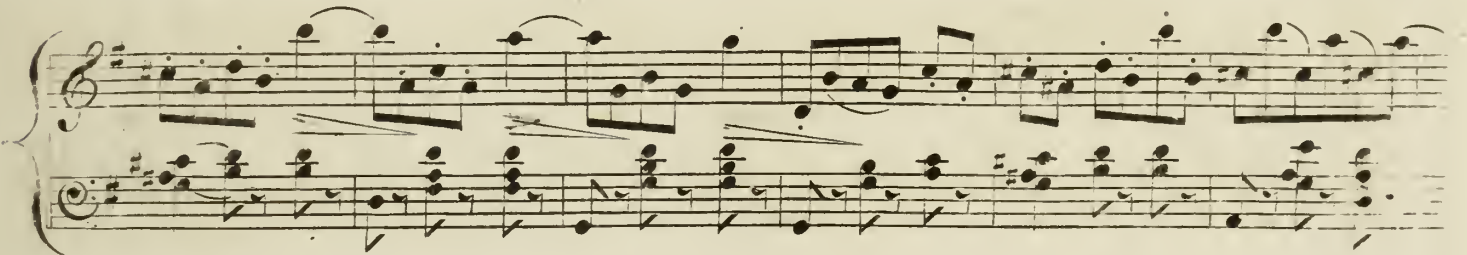
mar Be - neath the sun - set Tree Bold Hun - ter come  
 mar Be - neath the sun - set Tree Bold Hun - ter come  
 Hush'd awhile be sounds of war. Be - neath the sun - set Tree How plea - sant re -  
 Hush'd awhile be sounds of war. Be - neath the Tree How plea - sant re -

dance with me Till high in heav'n shall be The Moon's pear - ly ear.  
 dance with me Till high in heav'n shall be The Moon's pear - ly ear.  
 elind to be And hear that me - lo - dy Sa - lute Eve - ning's star.  
 elind to be And hear that me - lo - dy Sa - lute Eve - ning's star.

SEGUE



PIU  
LENTO.





The musical score consists of seven systems, each with a piano part (grand staff) and a vocal line (treble clef). The piano part features complex textures with triplets and slurs. The vocal line is written in a single treble clef. The key signature is one sharp (F#). Dynamic markings include *pp* (pianissimo) and *f* (forte). The notation is in a grand staff format, with the piano part occupying the lower staves and the vocal line on the upper staves.



The musical score consists of six systems, each with a grand staff (treble and bass clef) and a vocal line. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#). The fourth system has a bass clef and a key signature of one sharp (F#). The fifth system has a treble clef and a key signature of one sharp (F#). The sixth system has a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'loco'. The final system ends with a double bar line and the text 'SEGUE V.S.'.



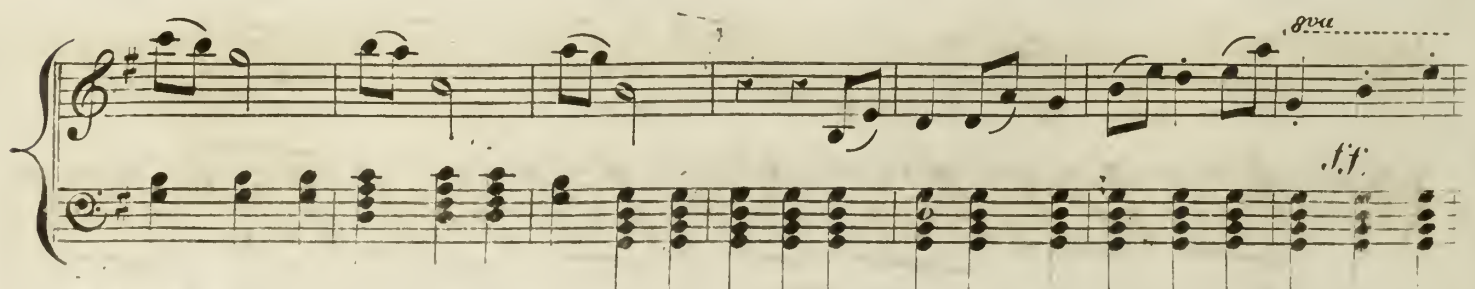
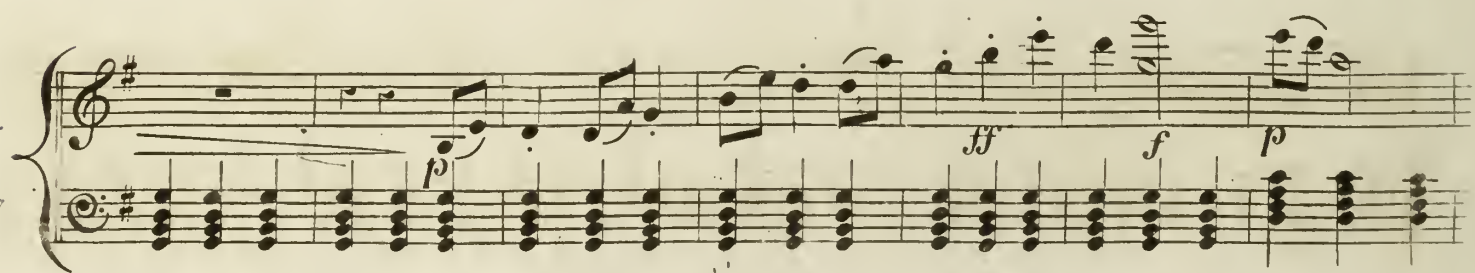
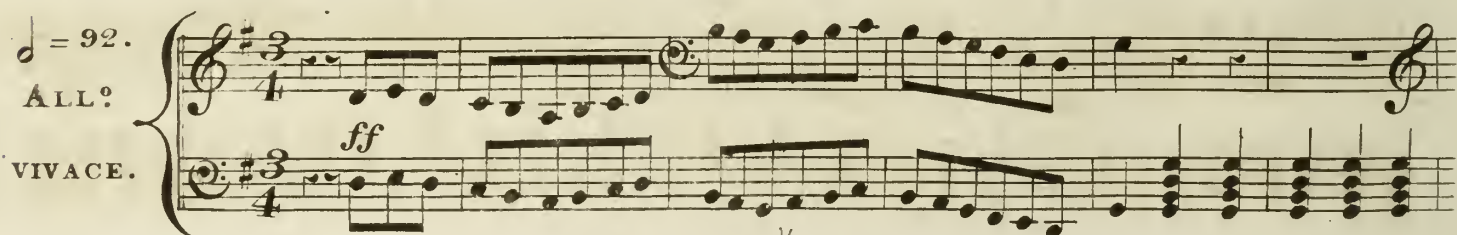
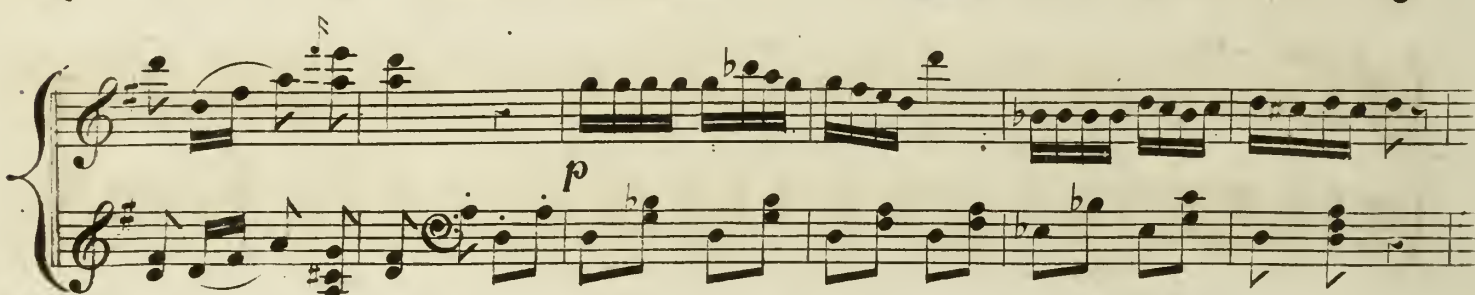
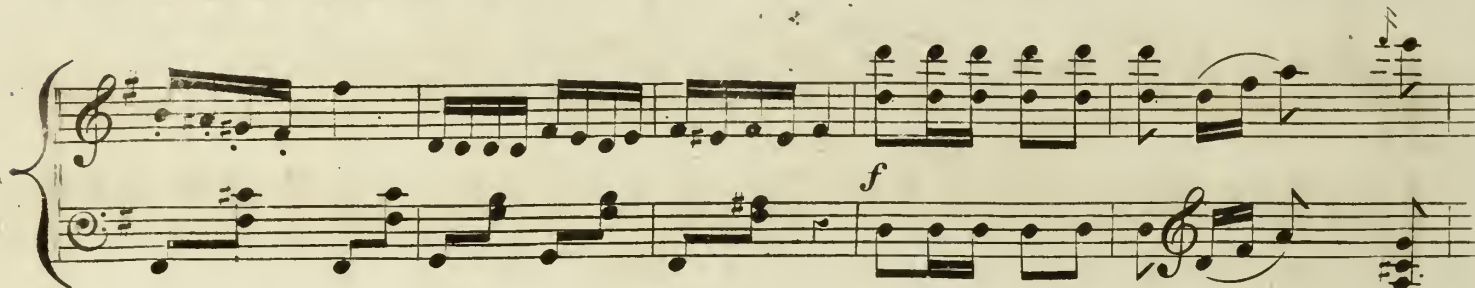
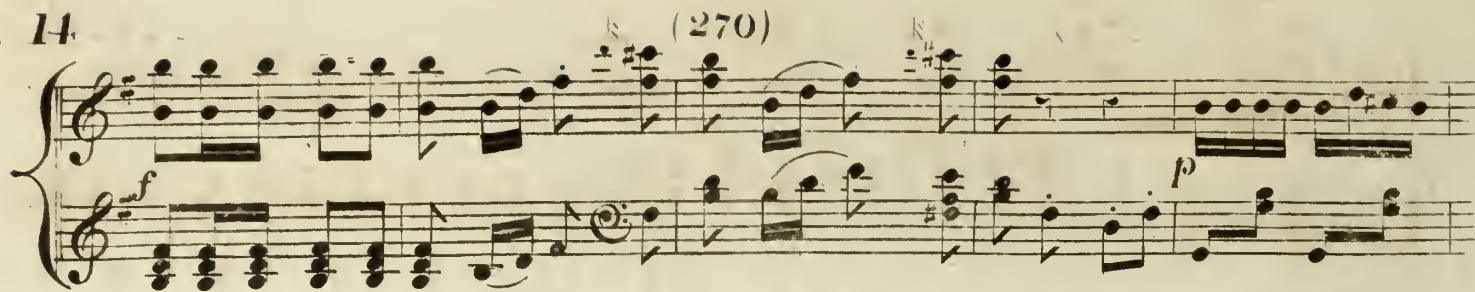
ALLEGRO  
BRILLIANTE.

The musical score is written for piano and features a key signature of one sharp (F#) and a 2/4 time signature. It consists of eight systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo markings 'ALLEGRO' and 'BRILLIANTE.' and a dynamic marking of 'ff' (fortissimo). The melody in the treble clef is characterized by frequent eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots at the end of the eighth system.



This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is G major (one sharp, F#). The time signature is 3/4. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. The first system shows a complex melodic line in the treble and a supporting bass line. The second system features a triplet in the treble and a forte (ff) dynamic marking. The third system includes a piano (p) dynamic marking and triplet markings. The fourth system continues the melodic development. The fifth system shows a triplet in the treble. The sixth system features a melodic line in the treble and a supporting bass line. The seventh system concludes the piece with a final melodic flourish in the treble and a supporting bass line.







(271)

15

*sfz* *p*

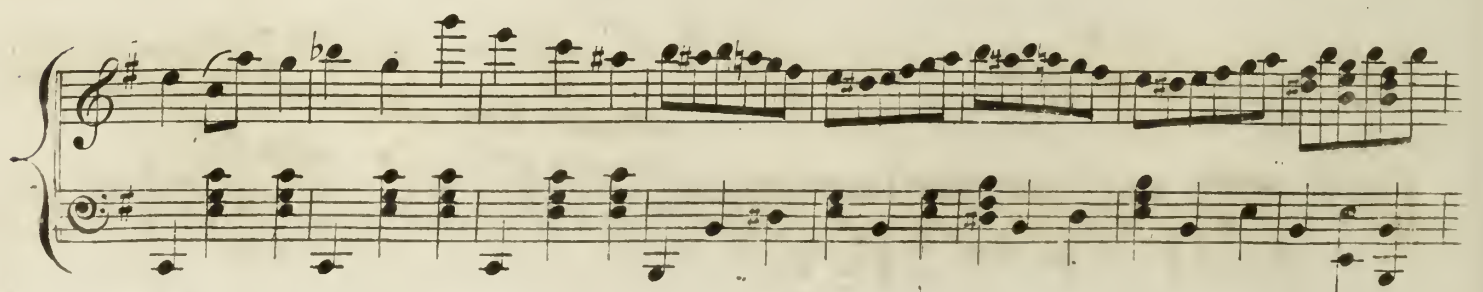
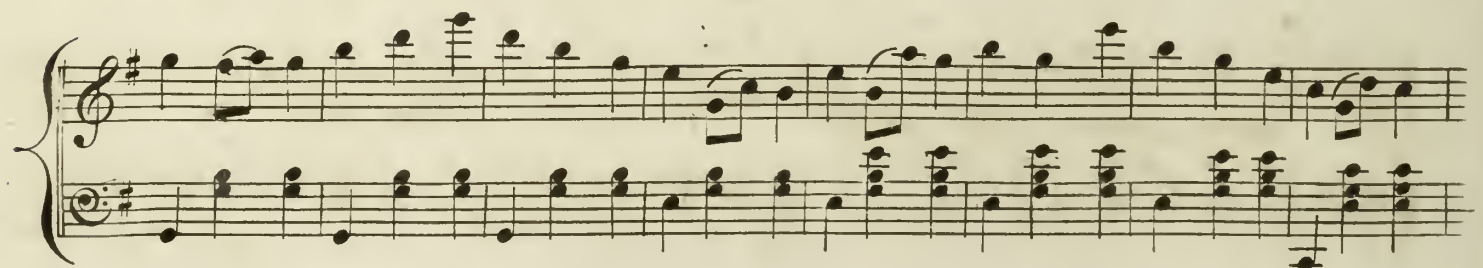
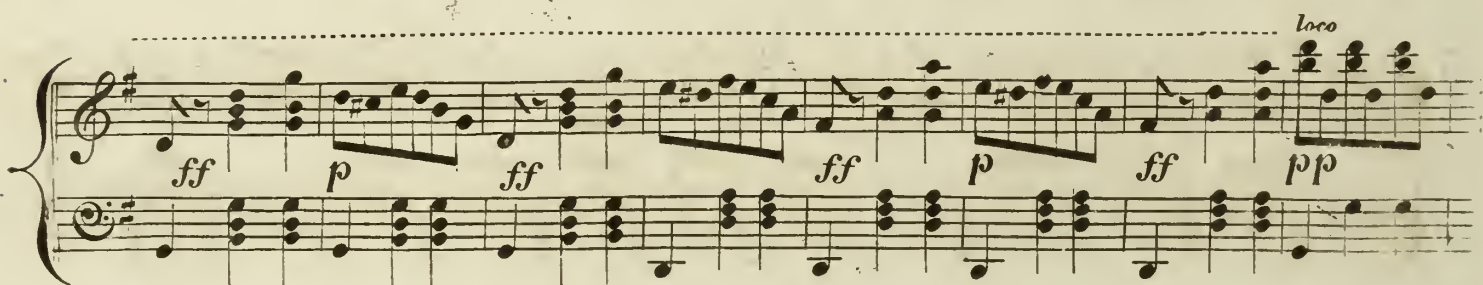
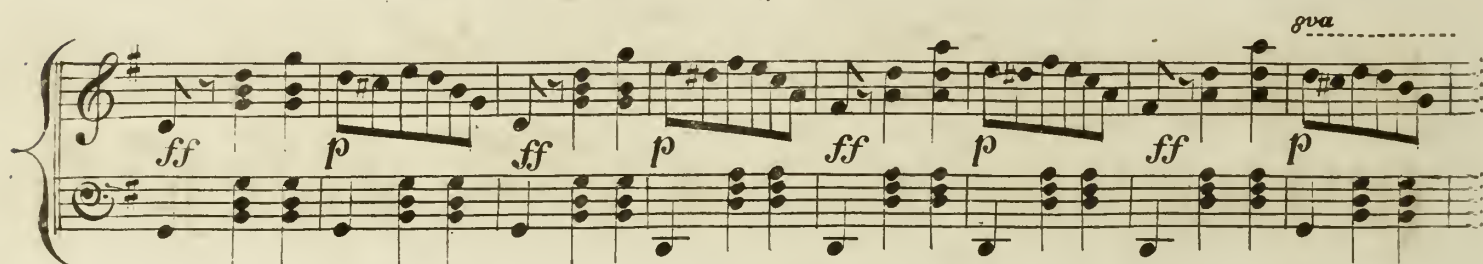
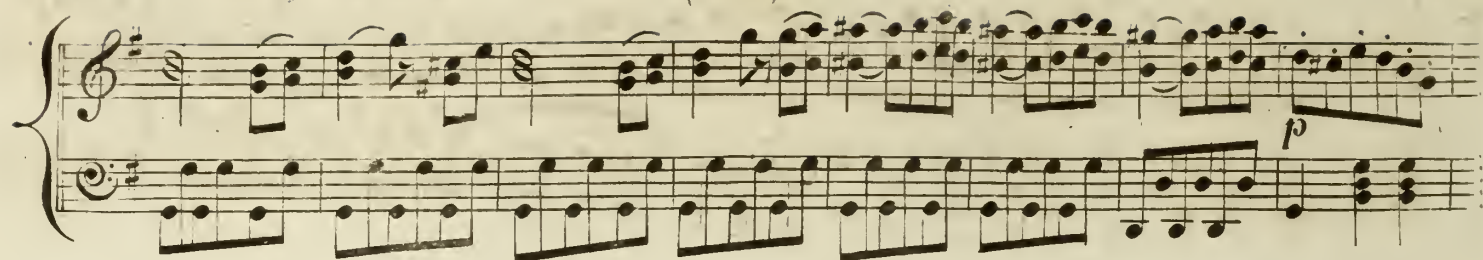
*ff*

*ff* *sf* *p*

*ff* *sfz* *p* *pp*

*cresc.*







*gva* (273) *loco* 1.

*gva* *loco* PRESTO (♩ = 152) *ff* 1 2



This page contains seven systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line and a final chord.

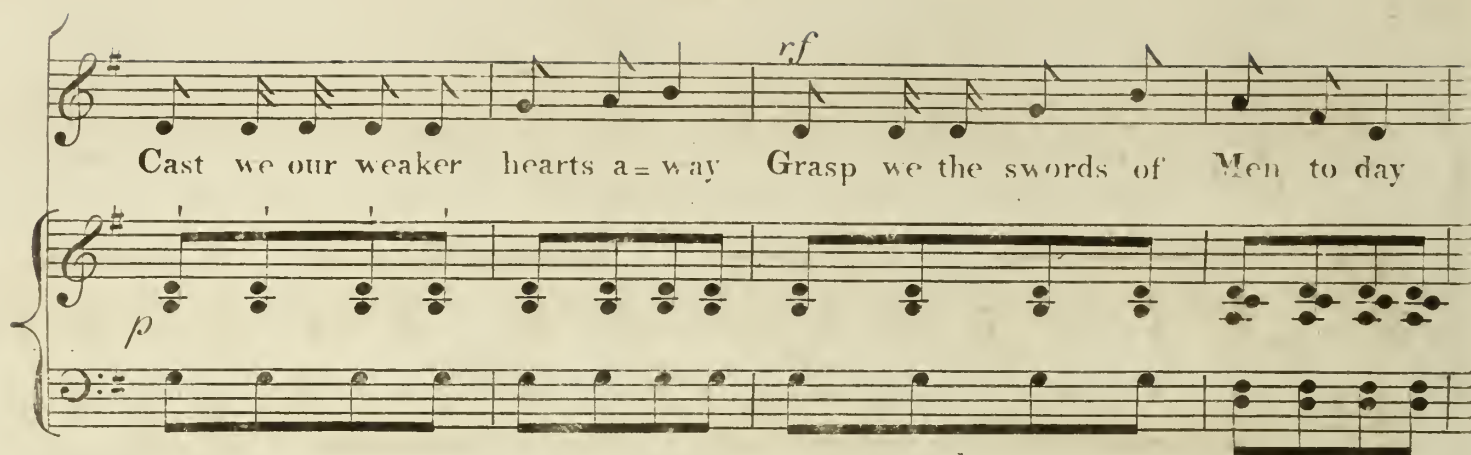


## STRIKE FOR TYROL &amp; LIBERTY.

*Allegro  
Marziale.*

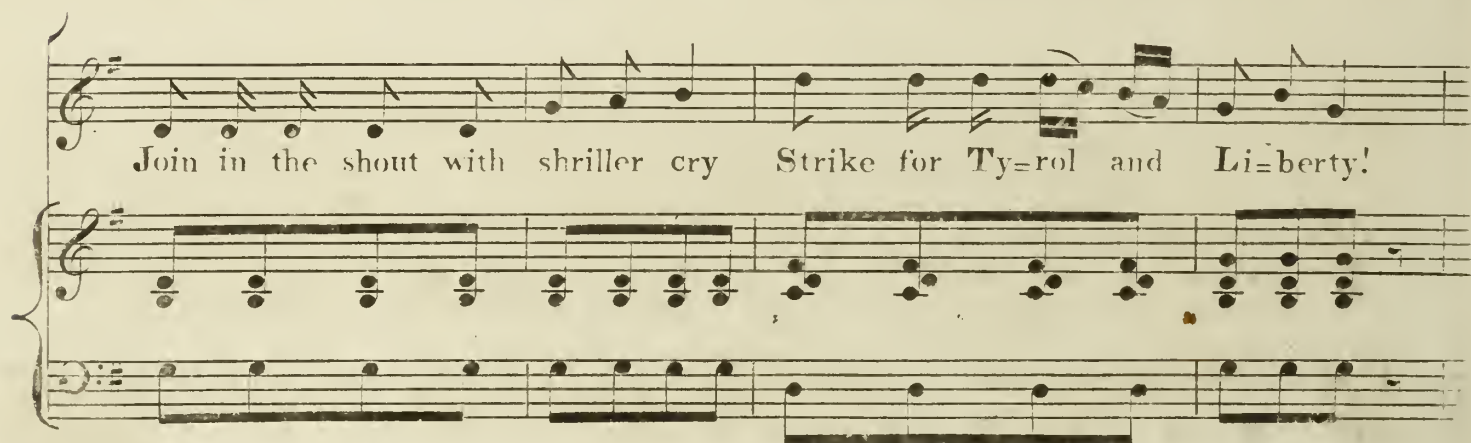
*f* Trombe



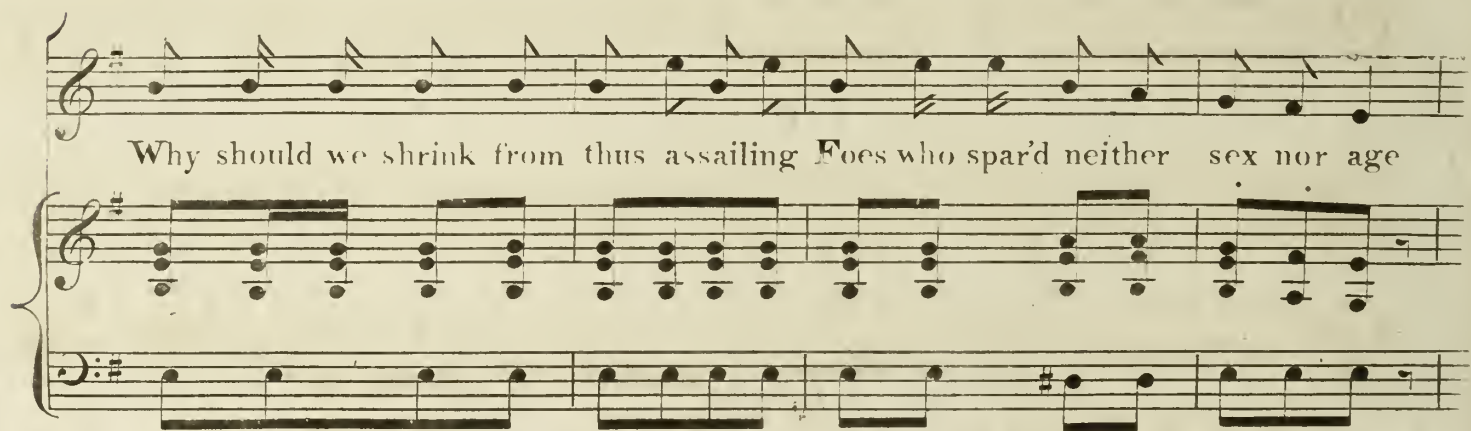


*rf*  
Cast we our weaker hearts a-way Grasp we the swords of Men to day

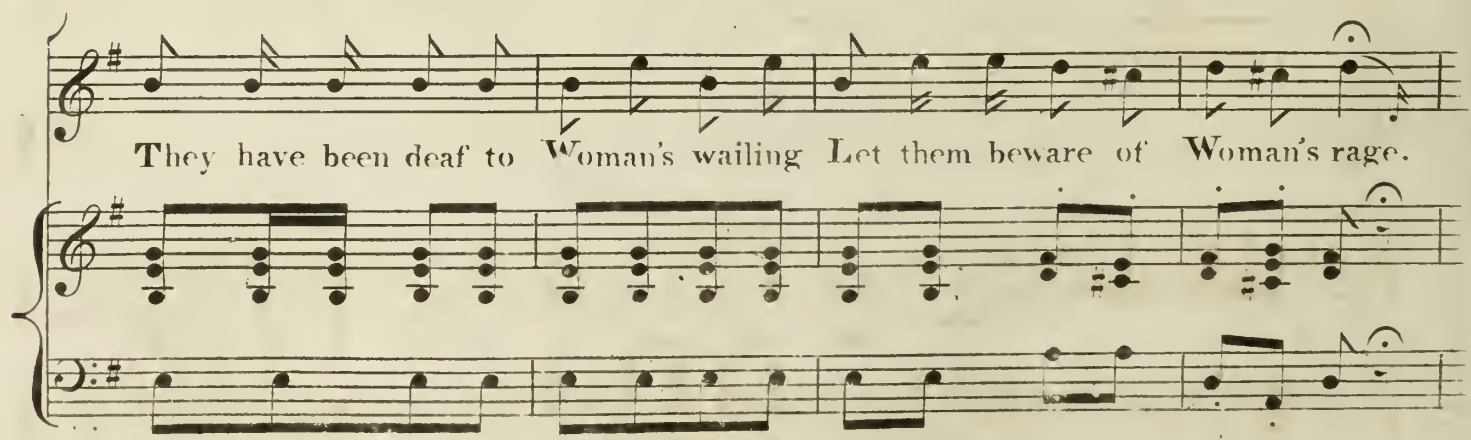
*p*



Join in the shout with shriller cry Strike for Ty=rol and Li=berty!



Why should we shrink from thus assailing Foes who spard neither sex nor age



They have been deaf to Woman's wailing Let them beware of Woman's rage.



Cast we our weaker hearts a=way Grasp we the swords of men to day

*pp*

or  
for Ty=rol, and Li=berty!

Join in the shout with shriller cry Strike for Tyrol, and Liberty! 8.....

*rf* *f* *f* *ff*

8.....

*rf*



2<sup>nd</sup> Verse.

Show to the world the flame has caught Fight as your Spa=nish

*rall?*  
Sis= ters fought "War to the Knife" has been their Cry

*rf ad lib: a tempo*  
"War to the Knife" let us re= ply! Ven= geance may speak in  
*colla voce a tempo*

Childhood's treble Freedom may wield the ur= chin's sling Guided by Heav'n a



striplings' pebble Smote to the earth a Gi=ant King! Cast we our weaker

*pp*

hearts a = way Grasp we the swords of men to day

*rf*

Join in the shout with shril=ler cry Strike for Ty=rol, and

*rf*

for Ty=rol, ... and

*f*

Li = ber = ty!

Li = ber = ty!

*ff*



*Before the Finale to 3<sup>rd</sup> Act.*ALLEGRO  
VIVACE.

The musical score consists of seven systems, each with a grand staff (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'ALLEGRO VIVACE'. The score includes dynamic markings 'f' (forte) and 'ff' (fortissimo). The music is in a fast, lively tempo, indicated by the 'ALLEGRO VIVACE' marking. The notation includes various note values, rests, and articulation marks.



# HAIL TO THE HOUSE OF HAPSBURGH!

## FINALE

to the Third Act  
in the Historical Opera

OF  
**HOFER,**

**THE TELL OF THE TYROL,**

at the Theatre Royal, Drury Lane.

The Poetry by L.R. PLANCHÉ,

Composed by

ROSSINI, Arranged & Adapted for the English Stage, by H.R. BISHOP,

For St. Hall,

Pr.

London, Published by Goulding & Dalmaine, 20, Scho Square.

**ALLEGRO  
BRILLANTE**

The musical score is written for piano and voices. It begins with a piano introduction in 2/4 time, marked 'ALLEGRO BRILLANTE' and 'ff'. The piano part features a series of chords and a melodic line with triplets. The vocal parts enter with the lyrics 'Hail to the House of Hapsburgh!'. The score includes parts for Tenore 1°, Tenore 2°, Coro, Basso 1°, Basso 2°, and Piano Forte. The lyrics are repeated for each part.

**TENORE 1°**  
Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

**TENORE 2°**  
Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

**CORO**  
Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

**BASSO 1°**  
Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

**BASSO 2°**  
Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

**PIANO FORTE**



Proud...ly un...fold... The sa...

Proud...ly un...fold... The sa...

Glo...ry Proud...ly un...fold... The sa...

Glo...ry Proud...ly un...fold... The sa...

*pp* *ff* 3

ble and gold! See! See!

ble and gold! See! See!

ble and gold! Proud...ly! See! See!

ble and gold! Proud...ly! See! See!

*pp* *f* Corni &c.

'Tis our Emp'ror's ban...ner, May Conquest e...ver fan her, And Justice

'Tis our Emp'ror's ban...ner, May Conquest e...ver fan her, And Justice

'Tis our Emp'ror's ban...ner, May Conquest e...ver fan her, And Justice

'Tis our Emp'ror's ban...ner, May Conquest e...ver fan her, And Justice

3



still up-hold! See! See! 'Tis our Empror's

ban-ner, May Conquest e-ver fan her, And Justice still up-hold!

May Justice still up-hold! May Justice still up-hold!



Glory                      Glory                      and Jus\_tice still up---

Glory                      Glory                      and Jus\_tice still up---

Glory                      Glory                      and Jus\_tice still up---

Glory                      Glory                      and Jus\_tice still up---

hold!                      Jus\_tice still                      up----- hold!-----

hold!                      Jus\_tice still                      up----- hold!-----

hold!                      Jus\_tice still                      up----- hold!-----

hold!                      Jus\_tice still                      up----- hold!-----

**CORO**

Soprano 1<sup>o</sup>

Soprano 2<sup>o</sup>

Soprano 3<sup>o</sup>

Soprano 4<sup>o</sup>

Joy to the House of Hapsburgh!

Ty-

Joy to the House of Hapsburgh!

Ty-

Joy to the House of Hapsburgh!

Ty-

Joy to the House of Hapsburgh!

Ty-

*p*



rol to its Crown is re-stor'd! the storm is o'er, the storm is

rol to its Crown is re-stor'd! the storm is o'er, the storm is

rol to its Crown is re-stor'd! the storm is o'er, the storm is

rol to its Crown is re-stor'd! the storm is o'er, the storm is

o'er, the Sun is shi- - - - ning, And

o'er, the Sun is shi- - - - ning, And

o'er, the Sun is shi- - - - ning, And

o'er, the Sun is shi- - - - ning, And

*ff* *dim* *p* 3

Peace her fairest wreath is twining Round Free-dom's sa- - cred sword!

Peace her fairest wreath is twining Round Free-dom's sa- - cred sword!

Peace her fairest wreath is twining Round Free-dom's sa- - cred sword!

Peace her fairest wreath is twining Round Free-dom's sa- - cred sword!

*f* 3



Sop:

Sop:

Tenori.

Bassi.

Round Freedom's sa - cred sword!

Round Freedom's sa - cred

Round Freedom's sa - cred sword!

Round Freedom's sa - cred

Round Freedom's sa - cred sword!

Round Freedom's sa - cred

Round Freedom's sa - cred sword!

Round Freedom's sa - cred

sword!

And Peace her fair - est wreath is twi - - - ning

sword!

And Peace her fair - est wreath is twi - - - ning

sword!

sword!

Round Freedom's sa - - cred sword!

Round Freedom's sa - - cred sword!

Now Peace her fair - est

Now Peace her fair - est



Round Free-dom's

Round Free-dom's

wreath is twi---ning Round Freedom's sa--cred sword! Round Free-dom's

wreath is twi---ning Round Freedom's sa--cred sword! Round Free-dom's

sa-----cred sword! Round Free-dom's sa-----cred sword! Round

sa-----cred sword! Round Free-dom's sa-----cred sword! Round

sa-----cred sword! Round Free-dom's sa-----cred sword! Round

sa-----cred sword! Round Free-dom's sa-----cred sword! Round

Free-dom's Free-dom's sa--cred sword!

Free-dom's Free-dom's sa--cred sword!

Free-dom's Free-dom's sa--cred sword!

Free-dom's Free-dom's sa--cred sword!

Free-dom's Free-dom's sa--cred sword!

*loco*



## Keyed Trumpet

## HOFER

From the soil their ty\_ranny was ..... ted Like Fiends the morning's light hath



thou art free! See the Banner a-gain waving o'er us, See the Banner a-

*p*

gain waving o'er us, Land of my Fa-thers! thou art free! Land of my

*f* *p* *f*

**CORO**  
Tenori

*ff*

Hail to the House of Haps --

Bassi

*ff*

Fa-thers! thou art free! Hail to the House of Haps ----

*f* *ff*

burgh! Hail to the House of Haps-burgh!

burgh! Hail to the House of Haps-burgh! Glo-ry!

*pp*



Proud-ly un-fold The sa-ble and gold!

Proud-ly un-fold The sa-ble and gold!

*ff* *pp*

*CORO* Soprani

Joy to the House of Hapsburgh! Ty-rol to its

Proud-ly! Joy to the House of Hapsburgh! Ty-rol to its

*p*

Crown is re stor'd! the storm is o'er, the storm is o'er, the Sun is

Crown is re stor'd! the storm is o'er, the storm is o'er, the Sun is

*ff*

shi-ning, And Peace her fairest wreath is twining.

shi-ning, And Peace her fairest wreath is twining.

*p*



SOPRANO 1.

Round Free--dom's sa--cred sword!

SOPRANO 2.

Round Free--dom's sa--cred sword!

SOPRANO 3.

Round Free--dom's sa--cred sword!

SOPRANO 4.

Round Free--dom's sa--cred sword!

TENORI.

BASSI.

PIANO FORTE.

Round Freedom's sa--cred sword!

Round Freedom's sa--cred

Round Freedom's sa--cred sword!

Round Freedom's sa--cred

Round Freedom's sa--cred sword!

Round Freedom's sa--cred

Round Freedom's sa--cred sword!

Round Freedom's sa--cred

Round Freedom's sa--cred sword!

Round Freedom's sa--cred

Round Freedom's sa--cred sword!

Round Freedom's sa--cred

Round Freedom's sa--cred sword!

Round Freedom's sa--cred



*Piu moto un poco*

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

*Piu moto un poco*

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

sa cred sword! her fair...est wreath is twi...ning

*sotto voce*

*p*



*Più moto*

*ff*

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

*ff*

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

*ff*

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

*ff*

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

*ff*

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

*ff*

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

*ff*

Round Freedom's sa--cred sword!--- her fair--est wreath is twi---

*ff Più moto*

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

*p*

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

*p*

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

*p*

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

*p*

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

*p*

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

*p*

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

*p*











after Quintetto in 1<sup>st</sup> Act.

4 Corni.

ALLEGRO.

First system of musical notation for 4 Corni. It consists of a grand staff with two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is marked *pp* (pianissimo). The notation includes eighth and sixteenth notes, rests, and a fermata at the end of the first staff.

ALLEGRO.

Second system of musical notation for 4 Corni. It continues the piece with similar notation to the first system, including a *ppp* (pianississimo) marking at the beginning.

Opening of 3<sup>rd</sup> Scene, 1<sup>st</sup> Act.

128.

ALLEGRO.

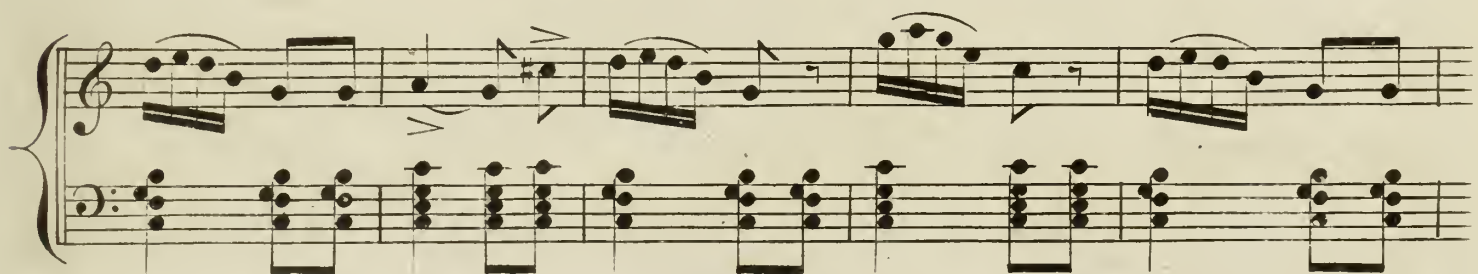
Third system of musical notation, starting at measure 128. It is in 2/4 time and marked *p* (piano). The notation features a mix of eighth and sixteenth notes with various articulations.

Fourth system of musical notation, continuing the piece with more complex rhythmic patterns and slurs.

Fifth system of musical notation, featuring a *sf* (sforzando) marking. The notation includes many sixteenth notes and rests.

Sixth system of musical notation, also featuring a *sf* marking. It concludes the piece with a final cadence.







Opening of 3<sup>rd</sup> Scene, 3<sup>rd</sup> Act.

ALLEGRETTO.

pp

ff

h

h

pp

ff

h

h

JOHN GOUND  
SCHOTT  
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